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The Norman Gate from the West.

From a drawing by Paul Sandby in the Royal Library.

WINDSOR CASTLE

AN

ARCHITECTURAL HISTORY

Collected and Written by Command of Their Majesties

QUEEN VICTORIA
KING EDWARD VII.
& KING GEORGE V.

BY

W. H. ST. JOHN HOPE

Litt.D., D.C.L.

Part II

LONDON:

PUBLISHED AT THE OFFICES OF

COUNTRY LIFE

MCMXIII.

CONTENTS.

PART II.

CHAPTER XXI.

DESCRIPTION OF THE CASTLE: THE BUILDINGS IN THE LOWER WARD 373
THE GATEHOUSE 373
THE CHAPEL OF OUR LADY, ST. GEORGE, AND ST. EDWARD 374
THE GREAT CHAPEL OF ST. GEORGE THE MARTYR 375
NOTES TO CHAPTER XXI. 395
APPENDIX TO CHAPTER XXI. 398

CHAPTER XXII.

THE BUILDINGS IN THE LOWER WARD (*Continued*) 407
THE CHAPEL OF ST. GEORGE THE MARTYR (*Continued*) 407
NOTES TO CHAPTER XXII. 466
APPENDIX TO CHAPTER XXII. 472

CHAPTER XXIII.

THE BUILDINGS IN THE LOWER WARD (*Continued*) 478
THE LADY CHAPEL, AFTERWARDS THE TOMB HOUSE, AND NOW THE ALBERT MEMORIAL CHAPEL 478
NOTES TO CHAPTER XXIII. 489

CHAPTER XXIV.

THE BUILDINGS IN THE LOWER WARD (*Continued*) 491
THE CLOISTER 491
THE VESTRY AND CHAPTER HOUSE, WARDEN'S LODGING, AND DEANERY 497
CANONS' CLOISTER AND HOUSES 501
THE CLOISTER PORCH AND ERARY 504
THE CANONS' CHAPTER HOUSE 506
NOTES TO CHAPTER XXIV. 507

CHAPTER XXV.

THE BUILDINGS IN THE LOWER WARD (*Continued*) 512
DENTON'S NEW COMMONS 512
THE CHORISTERS' LODGING 516
THE VICARS' HOUSES AND HALL 517
THE HORSE-SHOE CLOISTER 518
THE CHAPTER LIBRARY 520
NOTES TO CHAPTER XXV. 521

CHAPTER XXVI.

THE BUILDINGS IN THE LOWER WARD (*Continued*) 525
THE CLEWER OR CURFEW TOWER 525
GARTER'S TOWER 529
THE CHANCELLOR'S OR SALISBURY TOWER 530
CRANE'S BUILDINGS AND GUARD ROOM 531
THE MILITARY KNIGHTS' LODGINGS 531
NOTES TO CHAPTER XXVI. 534

CHAPTER XXVII.

THE MIDDLE WARD 538
HENRY THE THIRD'S TOWER 538
WINCHESTER TOWER 540
THE MAGAZINE TOWER 540

CHAPTER XXVIII.
The Buildings of the Upper Ward 542
The Inner Gatehouse, or Norman Gate 542
The Great Tower, Keep, or Round Tower.. 544
Queen Elizabeth's Gallery 547
King Henry VII's Tower 548
Notes to Chapter XXVIII. 549

CHAPTER XXIX.
The Interior of the Upper Ward 551
Notes to Chapter XXIX. 555

CHAPTER XXX.
The Buildings about the Upper Ward 556
The State Apartments 556
Notes to Chapter XXX. 561

CHAPTER XXXI.
The Buildings about the Upper Ward (*Continued*) 562
The State Apartments (*Continued*) 562
Notes to Chapter XXXI. 569

CHAPTER XXXII.
The Buildings about the Upper Ward (*Continued*) 570
The Royal Apartments 570
Notes to Chapter XXXII. 574

CHAPTER XXXIII.
The Exterior of the Upper Ward 575
Notes to Chapter XXXIII. 579
Appendix to Chapter XXXIII. 580

CHAPTER XXXIV.
Concluding Chapter 583

INDEX AND *ERRATA ET CORRIGENDA* 589

LIST OF ILLUSTRATIONS.

PART II.

PLATE		PAGE
L.	*The Norman Gate from the West. From a drawing by Paul Sandby in the Royal Library*	*Frontispiece*
LI.	1. *The Gatehouse (Henry the Eighth's Gateway); 2. Outside view of Lower Ward, looking east*	*facing* 373
LII.	*The Chapel of St. George, begun by King Edward IV in* 1475	*facing* 374
	Fig. 25. Clerestory Window of the Quire	407
LIII.	*Plan and South Prospect of St. George's Chapel. From an engraving by Hollar in Ashmole's* Order of the Garter	*between* 406 *and* 407
	Fig. 26. Butting arches of the Quire vault from the roof of the south aisle	408
	Fig. 27. Consecration Cross on the north side of the Nave	408
LIV.	*Details of St. George's Chapel: 1. View upon the roof showing the Western Turrets and pedestals for the King's beasts; 2. View upon the roof showing the Stair Turret and top of Master John Shorne's Chapel*	*facing* 408
	Fig. 28. Wrought-iron scrollwork of the west door of King Henry III's Chapel ..	409
	Fig. 29. Monument of Edward Earl of Lincoln (ob. 1584–5), and his wife and children. From Pote's *History and Antiquities of Windsor Castle*	410
LV.	*Details of St. George's Chapel: 1. Arched recess and inscription in the South Aisle of the Quire; 2. Iron gate and part of the monument of Edward Earl of Lincoln,* 1584, *in Master John Shorne's Chapel*	*facing* 411
LVI.	*Examples of vaulting in St. George's Chapel: 1. Bay of the south aisle of the quire, with part of vault of Master John Shorne's chapel; 2. In south aisle of the quire; 3. In the south aisle of the nave; 4. Part of the quire vault*	*facing* 412
	Fig. 30. North side of Bishop Oliver King's chapel, from within	413
LVII.	*Panels with pictures of Kings in the south aisle of the Quire of St. George's Chapel*	*facing* 414
LVIII.	*Details of St. George's Chapel: 1. The Organ Loft and South Transept, etched by J. Burnet; 2. Canon Oxenbridge's Chantry Chapel, from a drawing by Mackenzie.* (*From Britton's* Architectural Antiquities of Great Britain)	*facing* 415
LIX.	*Stone and iron screen now in the south aisle of the Quire, removed from the Urswick chantry chapel in* 1824	*facing* 416
	Fig. 31. Remains of the doorway of the erary porch, now within the vestry	417
LX.	*Details of St. George's Chapel: 1. Chantry Chapel of William Lord Hastings, beh.* 1483; *2. Subvault and oriel window of King Edward IV's Chantry Chapel* ..	*facing* 419
LXI.	*Ornamental Ironwork Door Furniture in St. George's Chapel:* 1, 2, 3. *From the vice door in the north aisle of the presbytery; 4. From the south door of the presbytery; 5. From the quire door*	*facing* 421
	Fig. 32. Upper Chamber of Master John Shorne's Tower	423
LXII.	*Interior of the Quire of St. George's Chapel*	*facing* 424
LXIII.	*East end of St. George's Chapel*	*facing* 427
	Fig. 33. Details of the wooden oriel of the Royal Pew or Closet	427
LXIV.	*Stone and wooden oriels of the King's pew or closet on the north side of the presbytery of St. George's Chapel..*	*facing* 428
LXV.	*One-half and detail (inset) of the iron gates of King Edward IV's Chapel, now in the presbytery of St. George's Chapel*	*facing* 429
	Fig. 34. Ancient arrangement of the Stall Canopies. From Lysons's "Berkshire" ..	433
LXVI.	*The west end of the Quire of St. George's Chapel, as formerly. From an engraving by Hollar in Ashmole's* Order of the Garter	*facing* 435
	Fig. 35. Plan showing the original arrangement of the Stalls	435
	Fig. 36. Stall canopy and bust in St. George's Chapel, Windsor. From a drawing in the Royal Library by C. A. Buckler	445

Fig. 37. Gilt-latten desk in the Quire. From an engraving by Henry Shaw, published by Willement 446

LXVII. *The organ screen and organ in St. George's Chapel, as formerly. From an engraving by Hollar in Ashmole's* Order of the Garter .. .. *facing* 446

LXVIII. *View across St. George's Chapel as it was in* 1663. *From an engraving by Hollar in Ashmole's* Order of the Garter .. .. *facing* 448

LXIX. *Arch formerly spanning the north arch of the crossing in St. George's Chapel. From* Vetusta Monumenta .. .. *facing* 449

LXX. *Details of St. George's Chapel:* 1. *Angel cornice over the altar in the North Transept;* 2. *Gilt-bronze grate and monument of Charles earl of Worcester,* 1526, *and his wife Elizabeth* .. .. *facing* 450

LXXI. *St. George's Chapel:* 1. *Doorway to vice to King Edward IV's upper chapel, with ornamental ironwork;* 2. *Wrought-iron box for offerings, now in the nave* .. *facing* 451

LXXII. *Details of St. George's Chapel:* 1. *Monument of Giles Tomson, bishop of Gloucester,* 1612, *and remains of the altar reredos in the Bray Chapel;* 2. *Coloured terra-cotta frame of Della Robbia ware, and monument of Sir Richard Wortley,* 1603, *in the Bray Chapel* .. .. *facing* 452

LXXIII. *Eastern part of the nave of St. George's Chapel* .. .. *facing* 453

Fig. 38. The west window of the Chapel, from a drawing by Mackenzie in Britton's *Architectural Antiquities of Great Britain* 453

LXXIV. *Eastern part of the vault of the nave of St. George's Chapel* .. .. .. *facing* 454

LXXV. 1. *Interior of South door of St. George's Chapel;* 2. *Stone and bronze enclosure of the Herbert Chapel* .. .. *facing* 457

Fig. 39. Monument of Henry duke of Beaufort (ob. 1699), now removed to Badminton. From the engraving in Pote's *History and Antiquities of Windsor Castle* .. 458

Fig. 40. Plan of the Chambers under the westernmost bay of St. George's Chapel .. 464

LXXVI. *North-east view of St. George's Chapel, showing the vestry and the chantry chapel of King Edward IV* .. .. *facing* 464

LXXVII. *West front of St. George's Chapel* .. .. *facing* 465

LXXVIII. *South-east view of St. George's Chapel with Master John Shorne's Tower* .. *facing* 468

Fig. 41. West window of the Lady Chapel 480

LXXIX. *Interior of the Albert Memorial Chapel, formerly the Lady Chapel* .. .. *facing* 487

Fig. 42. Vaulted passage between the Lady Chapel and St. George's Chapel 488

Fig. 43. Monogram of King Henry VII and Queen Elizabeth of York 488

LXXX. *Vaulted Passage or Gallery into the Lower Cloister* .. .. *facing* 488

Fig. 44. Pier of the wall-arcade on the north side of the chapel of King Henry III .. 491

Fig. 45. Doorway into the Deanery, and entrance with flanking windows into the old Chapter-house of the Order of the Garter. Built in 1351 492

Fig. 46. North-west angle of the Cloister, 1352–3 493

Fig. 47. Oriel window of Tudor date over the north alley of the Lower Cloister .. 494

LXXXI. *Wooden window of the old Library and carved ceiling bosses in the Chapter Clerk's Office* .. .. *facing* 495

Fig. 48. The vestry of 1350–1, now a room in the Deanery 496

Fig. 49. Consecration cross on the wall of the Tresaunt 497

LXXXII. 1. *View of west side of the Deanery, from the Cloister roof;* 2. *North and west sides of Horseshoe Cloister, with the south end of the Chapter Library, and present state of the upper part of the Clewer Tower* .. .. *facing* 499

LXXXIII. 1. *Part of the Deanery, with the old vestry and chapter-house window arches;* 2. *Part of the north front of the Lower Ward with its three towers* .. .. .. *facing* 500

Fig. 50. Suggested original arrangement of the garth openings of the Canons' Cloister 502

LXXXIV. 1. *Alley of the Vicars', now the Horseshoe Cloister;* 2. *South alley of the Canons' Cloister* .. .. *facing* 502

Fig. 51. Thirteenth century doorway in one of the north towers of the Lower Bailey 503

Fig. 52. Vaulted porch below the Erary, built in 1353–4 504

Fig. 53. The Erary, as built in 1353–4 505

Fig. 54. Brick pilaster with carved capital on a house to the north of St. George's Chapel 507

LXXXV. *West view of Denton's Commons, previous to its destruction in* 1859 .. .. *facing* 512

LXXXVI. *Remains of Denton's Commons, now destroyed:* 1. *Wall with part of a doorway temp. King Henry III;* 2. *South window of the Hall* .. .. *facing* 514

LXXXVII. *South-east view of Denton's Commons, previous to its destruction in* 1859 .. *facing* 515

LXXXVIII. *Part of Denton's Commons, now destroyed. From a pencil sketch by F. Mackenzie in* 1809 .. .. *facing* 516

LXXXIX. *North end of the great hall, etc. in the Lower Ward as disclosed by the destruction of Denton's Commons in* 1859 .. .. *facing* 517

XC. *Plans, etc. of the Vicars', now the Horseshoe Cloister. From a print published by the Society of Antiquaries of London* .. .. *facing* 519

Fig. 55. Detail of the pentise of the Horseshoe Cloister 519

XCI. *View of the Horseshoe Cloister, Chapter Library, and the Clewer Tower. From a coloured drawing by Paul Sandby in the Royal Library* .. .. .. *facing* 520

XCII. *West end of St. George's Chapel, and entry into the Horseshoe Cloister in* 1786. *From a coloured drawing by Schnebbelie in the Royal Library* .. .. .. *facing* 521

XCIII. 1. *Half-timbered houses in the Lower Ward; 2. East side of the old Vicars' Hall, now the Chapter Library* .. .. *facing* 522

Fig. 56. Lead spout of the pump on the north side of St. George's Chapel 523

XCIV. *Part of a Purbeck marble font, an old book desk, and a carved chimney-piece formerly in Denton's Commons, now in the Chapter Library* .. .. .. *facing* 524

Fig. 57. Basement plan of the Clewer Tower 525

Fig. 58. Vaulted basement of the Clewer Tower, looking west 526

Fig. 59. Vaulted basement of the Clewer Tower, looking east 526

Fig. 60. Main floor plan of the Clewer Tower 527

Fig. 61. Ground story of the Clewer Tower, showing the inserted belfry staging .. 527

Fig. 62. Lead-covered belfry and dome in the Clewer Tower 528

Fig. 63. Garter's Tower, looking west, previous to its restoration in 1860 530

Fig. 64. Basement and first-floor plans of Garter's Tower 530

Fig. 65. Basement and first-floor plans of the Chancellor's Tower 531

XCV. 1. *View in the Lower Ward, looking east; 2. The Middle and Lower Wards, looking west* .. .. *facing* 532

XCVI. *Elevation of north side of Lower Ward showing Canons' Houses, etc. before and after alteration* .. .. *between* 534 *and* 535

XCVII. 1. *South front of the Lower and Middle Wards; 2. Part of the south front of the Upper Ward, with George the Fourth's Gateway* .. .. *facing* 538

XCVIII. 1. *North front of the Middle Ward; 2. The Inner Gatehouse or Norman Gate* *facing* 540

Fig. 66. The Inner Gatehouse or "Norman Gate," built in 1359–60 543

Fig. 67. Vaulted Gate-hall of the Inner Gatehouse, inserted in 1362–3 543

Fig. 68. Basement of one of the Inner Gatehouse turrets, with vault inserted in 1362–3 543

XCIX. *The Mount and Round or Great Tower, and King Henry the Third's Tower, from the roof of St. George's Chapel* .. .. *facing* 544

C. *The Mount and Round or Great Tower, from the Upper Ward* .. .. *facing* 545

Fig. 69. Wooden framing of the medieval structure within the Round Tower .. 546

Fig. 70. Wooden moulded cornice and other details of the rooms within the Round Tower 546

Fig. 71. One side of the octagonal lead cistern, till lately in the Round Tower .. 547

CI. *Queen Elizabeth's Gallery, now the Library, and remains of King Henry VII's Tower, from the Upper Ward* .. .. *facing* 547

CII. *North front of Queen Elizabeth's Gallery and oriel of King Henry VII's Tower* *facing* 548

Fig. 72. Fireplace (now hidden) and part of the destroyed oriel in King Henry VII's Tower 549

CIII. *Chimney-piece dated* 1583 *in Queen Elizabeth's Gallery, now part of the Royal Library* .. .. *facing* 550

Fig. 73. Lead rain-water heads of the sixteenth century 550

CIV. *Equestrian figure of King Charles II in the Upper Ward, and south front of King Henry VII's Tower* .. .. *facing* 552

CV. 1. *South side of the Upper Ward; 2. Edward the Third's Tower and equestrian statue of King Charles II* .. .. *facing* 554

Fig. 74. Window in the ground story of Edward the Third's Tower 555

Fig. 75. Sub-vault of 1362–3, now used as the Servants' Hall 558

Fig. 76. Vaulted passage called *Le Larderie*, built in 1362–3 558
Fig. 77. Lower part of the east jamb of the old Rubbish Gate, built 1368 560
Fig. 78. Ground plan (restored) of the thirteenth century tower in the Upper Ward, now called Edward the Third's Tower 560
Fig. 79. Entrance into the South Bowe 561
Fig. 80. Vault and lower archway of the South Bowe 561
Fig. 81. Passage of the South Bowe, showing Norman remains of destroyed doorway.. 561
CVI. *The State Apartments: 1. The Guard Room, formerly the Queen's Guard Chamber; 2. The Queen's, formerly the King's, Closet* .. .. *facing* 563
CVII. *The State Apartments: The (Queen's) Presence Chamber* .. .. .. *facing* 564
Figs. 82 and 83. Vaulted lobby of La Rose Tower 564
CVIII. *Wood carvings by Gibbons and Phillipps in the (Queen's) Presence Chamber..* *facing* 565
CIX. *The State Apartments. The Audience Chamber, formerly the Queen's Privy Chamber* *facing* 566
CX. *Portrait with carved frame by Gibbons and Phillipps in the Audience Chamber* .. *facing* 567
CXI. *The State Apartments: 1. The Van Dyck Room, formerly the Queen's Gallery or Ball Room; 2. The Picture Gallery, lately the Zuccarelli Room, formerly the Queen's Withdrawing Room* .. .. *facing* 568
Fig. 84. Block plan of the first floor of the *Domus Regis* of King Henry II with early alterations 568
Fig. 85. Block plan of the Royal Lodging in 1377, showing alterations made by King Edward III 569
Fig. 86. Block plan of the Royal Lodging about 1545, showing additions of King Henry VII and King Henry VIII 569
CXII. *The State Apartments: 1. The King's Closet, formerly the King's Little Bedchamber; 2. The Council Chamber, formerly the King's Great Bedchamber* .. .. *facing* 569
CXIII. *The State Apartments: 1. The Rubens Room, formerly the King's Withdrawing Room; 2. The Ante-Throne Room, formerly the King's Privy Chamber* .. .. *facing* 570
CXIV. *Wood carvings by Gibbons and Phillipps in the State Ante-Room, formerly the King's Eating Room* .. .. *facing* 571
CXV. *The State Apartments: 1. The Throne Room, formerly the King's Presence Chamber; 2. The Grand Reception Room, formerly the King's Guard Chamber* .. .. *facing* 572
CXVI. *Wood carvings by Gibbons and Phillipps in the State Apartments* .. .. *facing* 573
CXVII. *Wood carvings by Gibbons and Phillipps in the Throne Room, formerly the King's Presence Chamber* .. .. *facing* 574
CXVIII. *The State Apartments: 1. The Waterloo Chamber; 2. St. George's Hall, formerly the Great Hall and the King's Chapel* .. .. *facing* 575
CXIX. *Wood carvings by Gibbons and Phillipps in the State Apartments* .. .. *facing* 576
CXX. *Exterior of the Upper Ward from the south-east, showing the Victoria Tower, etc..* *facing* 577
CXXI. *The East front of the Upper Ward, with the East Terrace and part of the Garden..* *facing* 578
Fig. 87. Wynne's sundial on the north terrace, set up in 1680, with stone pedestal carved by Grinling Gibbons 579
CXXII. *East end of the north front of the Upper Ward, from the north terrace, in 1777. From a drawing by Paul Sandby in the Royal Library* .. .. *facing* 580

PLANS.

Plan I. Ground floor plan of the Middle and Upper Wards about 1790.
Plan II. First floor plan of the Upper Ward about 1790.
Plan III. Ground floor plan of the Lower and Middle (part) Wards about 1790.
Plan IV. Ground floor plan of the Middle and Upper Wards.
Plan V. First floor plan of the Middle and Upper Wards.
Plan VI. Ground floor plan of the Lower and Middle (part) Wards.
Plan VII. Hawthorne's Platts of Queen Elizabeth's Gallery.
Plan VIII. John Norden's Survey of Windsor Castle, 1607; as drawn for Henry Prince of Wales. From the original in the Royal Library.

In a portfolio.

1.

2.

Windsor Castle. 1. *The Gatehouse (Henry the Eighth's Gateway).*
2. *Outside view of Lower Ward, looking east.*

CHAPTER XXI.

DESCRIPTION OF THE CASTLE: THE BUILDINGS IN THE LOWER WARD.

THE GATEHOUSE.

The principal entrance into the Castle, and for a long period the only one, is through the Tudor gatehouse, now called "Henry VIII's Gateway," which stands at the south-west corner of the lower ward. (Plate LI.)

This gatehouse consists of a single passage, with chamber over, flanked by two broad towers with semi-octagonal fronts. It was once approached by a drawbridge, as may be seen in Hollar's view, but all traces of this have been obliterated by the present modern causeway up to the entrance.

The flanking towers rise from a battering plinth of masonry, containing a few old worked stones, and are divided by stringcourses into three stories, with modern two-light windows on each face of the two lowest stories and pointed cinquefoiled lights in the uppermost story; above are battled parapets. The lowest story of each tower has a cruciform loop commanding the entrance.

The entrance consists of a wide four-centred archway, over which is a representation of the arms, etc. of King Henry VIII. Higher up is a series of six machicolations carrying the parapet. Most of the work above the arch is modern "restoration." Parts of the archway itself are old, including the groove for the portcullis or running-gate. Within the arch is hung a pair of heavy wooden doors, and the passage is covered by a poor modern stone vault with a rose boss in the middle; but the vaulting shafts are original. In the eastern side of the passage are two modern loops, but no trace of old openings. The western side has to the south a four-centred relieving-arch over a modern copy of an old doorway into the guard chamber, with pomegranate and rose in the spandrels. Further north is another doorway, also modern, with fleur-de-lys and acorn in the spandrels, which leads into a vice to the chambers over the gateway now occupied by one of the Military Knights.

The guard chamber is now occupied partly by the police and partly as a storehouse. The chambers on the other side of the passage form the residence of one of the Military Knights.

The gate passage opens into the ward by a simply chamfered four-centred archway. Over this is a large modern window of eight uncusped lights, with transom, a restoration by Wyatt, and above it an embattled parapet wrought in Portland stone, also Wyatt's. The archway is flanked by the flat ends of the gatehouse towers, but has immediately next it two small octagonal turrets, both of which are old in substance. Each is of four stories and contains a vice to the upper works. The western turret has its doorway (now turned into a window) in its north-west face, and in its upper stories are two small lights. West of the turret the gatehouse tower appears as a three-storied block with windows to the bailey. The ground story has a doorway and a window; the first floor a small single-light and also a two-light window with uncusped heads; and the topmost story has a modern window of three cusped lights. The eastern turret contains more old work than the western. The doorway is in its north-east face, and each of the stages above contains a single-light window. The three-storied block to the east is a duplicate of the western block, and like it, much modernized. Both turrets have battled parapets of Portland stone.

The most conspicuous building in the lower ward is the great chapel of St. George which stands in the middle of it. (Plate LII.) This has to the west, filling up the space between the chapel and the Castle wall, an irregular court surrounded by the old vicars' lodgings, now known as the Horse-shoe cloister; and to the east the Albert Memorial chapel, formerly called the Tomb house.

Between this line of buildings and the Castle wall on the north, the area is more or less filled by a number of structures of various dates, including the cloister ordered to be laid out by King Henry III in 1240, and the long and narrow court north of it containing the lodgings of the canons of the Order of the Garter, and their vicars, built by King Edward III in 1351–2.

THE CHAPEL OF OUR LADY, ST. GEORGE AND ST. EDWARD.

Before dealing with the history of St. George's chapel it may be of interest to gather up what is known of the building that preceded it; and the more so, since the old chapel was dismantled and almost entirely rebuilt by King Henry VII.

Full details have been given in a former chapter of the building of a new chapel by King Henry III from 1240 onwards, in place of a still older structure. And it has also been shown that King Henry's chapel was refitted with new stalls, a new roof, and new painted glass windows, by King Edward III between 1350 and 1353, as the chapel of the newly-founded Order of the Garter.

After the establishment of the new college that formed part of the Order, the chapel was handed over on its completion to the warden and canons, and everything pertaining to its internal arrangements thenceforth devolved on them. But external or extensive repairs continued to be done by the King, as, for example, those carried out under master Geoffrey Chaucer in 1390–1.

From the account rolls of the treasurers and precentors of the college, long series of which, dating from 1367–8 and 1363–4 respectively, have been preserved, many interesting points as to the arrangement of the chapel may be gleaned.

The chapel contained besides the high altar (*altare autenticum, magnum,* or *summum*) two lesser or low altars (*altaria bassa,* or *exteriora*), and so conformed to the *minimum* number usual in every parish church.

The high altar[1] was dedicated in honour of Our Lady, St. George and St. Edward, and surmounted by the great alabaster table or reredos set up in 1367. This was periodically cleaned, and there are also references to the cloth that covered it.[2] It seems also to have been protected by doors,[3] and then to have served as a cupboard for the wonderfully rich collection of jewels and relics enumerated as being "*infra Tabulam summi altaris*" in an inventory taken in 1384–5.[4] In 1429–30 a shelf or "fauzeauter" was set upon or behind the high altar for the display of the jewels on occasion.[5]

Flanking the high altar were two great images. One of them was a silver-gilt image of Our Lady, apparently that given by King Henry III in 1240–1. In 1418 it was sent to London to be mended or refashioned, at a cost of £30, and £30 8s. 4d. more for the value of the added silver. In the same year are charges for making a cloth of estate and a "rydel" for it.[6] In 1552 its weight was returned as 2016½ ounces.[7] The other image was that of St. George, and seems to have been a wooden one covered with armour, which was periodically cleaned and furbished.[8]

On one side (probably the south) of the chapel, to the east of the stalls, was the Queen's *stagium* or pew, and on the north side was a doorway and "tresaunt" to the vestry, for which a new door was made in 1477–8,[9] and perhaps an Easter sepulchre.[10] On the same side was apparently an altar, for the inventory of 1384–5 describes a copper-gilt reredos standing "upon a little altar on the north side opposite the high altar."[11]

The rest of the chapel was taken up by the stalls of the knights of the Garter and of the canons of the Order. To the knights' stalls were affixed their enamelled plates of arms, and above them were hung their helms and swords. These last on their removal and offering on the altar on the death of a knight became the property of the dean and canons, and were sold from time to time.[12] Before the dean's stall an almery was made in 1393–4,[13] probably to hold some of the books used in the chapel. In front of the stalls were forms or benches covered with cloths or bankers,[14] and in the middle was a desk for the chanters or rulers of the quire.[15]

Windsor Castle. The Chapel of St. George, begun by King Edward IV in 1475.

Before the high altar a *candelabrum* was hung,[16] and another light, in a bason, was suspended in the middle of the quire.[17] This latter was apparently superseded in 1417 by a more elaborate thing, ornamented with flowers and pinnacles, given by the Emperor Sigismund on his election as a knight of the Garter; curious details of its hanging and the cost thereof are entered in the accounts.[18] The Emperor also enriched the relics by the addition of the Heart of St. George.[19]

At the west end of the quire the stalls were returned against the screen called the *pulpitum*. This had in the middle the entrance or quire door, and contained in its thickness a stair to the loft above from which the screen got its name.[20] On the loft was the desk[21] from which the Epistle and Gospel were sung on Sundays and festivals, and probably the organs[22]; it also contained an altar.[23]

To the west of the *pulpitum* was an antechapel containing the outer or low altars, one on either side the quire door. There are various references to these in the accounts,[24] which show that one was the altar of the Blessed Virgin; the other was merely called "the second altar." Mention in 1394–5 of "an enclosure in which the canons celebrate"[25] suggests that the low altars were screened off for protection, but the entry may refer to something in the great hall, then being used for service while the chapel was being repaired. Besides a western doorway, which was the chief entrance into the chapel, there was an entrance on the north from the cloister, and opposite it a south doorway.[26] Over the western entrance was a window,[27] and in one angle was a vice or staircase to the roofs, etc.[28]

The galilee or porch which traversed the west front of the chapel in the thirteenth century appears to have continued until the reign of King Edward IV, when it was destroyed on account of the new works. The references to it in the accounts are few in number,[29] and the only one of any interest is for the making, in 1426–7, of a wooden window in its south end, filled with waxed linen painted to imitate glass.[29]

The items for general repairs to the chapel are of no particular interest.

In the treasurer's account for 1443–4 is a bill of the "costs of the new paling beside the chapel."[30] This seems to have been made of oak boarding, and a charge for "making of twenty-four pits," probably for the posts, shows that it extended for some distance. Its most likely place was on the south side of the chapel, to fence it off from the traffic between the lower and the middle and upper baileys. The total cost of the new paling was £8 16s. 5½d.

A few references to the vestry which was attached to the old chapel also occur in the precentors' and treasurers' accounts.

In 1376–7 a carpenter was busy for nearly a month in making for it a triangle or press for the silk copes[31]; and in 1379–80 two clickets with three keys were bought for "both the doors of the vestry,"[32] that is for the entrance from the chapel, and the door from the tresaunt into the vestry itself. In 1394–5 a pair of hinges was bought "for the door of a certain house in which the wine was wont to lie within the vestry."[33] Sundry repairs to the lead roof were carried out in 1385–6, and again in 1407–8.[34] The "tresaunt" above mentioned is the passage which connects the chapel with the vestry and is referred to by that name in the treasurer's account for 1477–8, when the sum of 12d. is entered as paid "to John Squyer carpenter for the making of the door 'de la tresaunt' in the chapel towards the Dean's house, and to William Smith for the making of 'le hengys' for the same door and for mending a lock for the same door."[35]

THE GREAT CHAPEL OF ST. GEORGE THE MARTYR.

The first notice of the new chapel is in the letters patent of 19th February, 1472–3, appointing Richard bishop of Salisbury master and surveyor, both of the chapel of the Blessed Mary and Saint George within the castle of Windsor, and of divers other works there, to be newly constructed.[36] The actual work of the new chapel is, however, more closely fixed by the appointment during pleasure, by letters patent of 24th May, 1475, of John Squyer and William Berkeley to take carpenters called "kervers" and other carpenters for the works of the King's new works within the Castle of Windsor.[37]

This was followed by the issue of an important patent in favour of the bishop of Salisbury, Dan Richard Beauchamp, dated 12th June of the same year (1475), which may be thus translated:

> The King to the venerable father in Christ Richard bishop of Salisbury, our cousin, greeting. Because we have in mind and by God's help resolve to build and construct a new chapel in honour of the Blessed Mary and St. George the martyr within our Castle of Windsor, of which building and construction both about the chapel aforesaid and divers other of our works to be newly constructed there we have constituted and appointed you master and overseer by other of our letters patents; and since we see that some of the buildings on our ground there are old and too worn by age, and also that walls, partitions, and houses of divers offices are in the way of the aforesaid building and construction, and inordinately and obstructively oppose themselves, so that we can not conveniently fulfil our intention: Willing therefore that every impediment and obstacle of our intention be utterly amoved and that the said edifices, walls, partitions, and houses of office of whatsoever kind whatever standing in the way of the said building and construction, and inordinately opposing themselves, as is aforesaid, on our ground be taken away, from the west part of the chapel anciently built there to the walls of our said Castle, both to and upon the walls on the north side, and on the west in which the towers commonly called *Cluer ys Towre* and *le Amener is Towre* and *Barner is Towre* are situated, and also on the south as far as the belfry there exclusively, to you of whose fidelity, circumspection, diligence, and experience we have ample assurance, we specially and of our certain knowledge commit, intrust, and grant all power and full authority by these presents of casting down, overthrowing, destroying, and utterly demolishing, without any impeachment, impediment, or cavil of us or our heirs or of any of our workmen whatsoever, and of removing taking away, carrying out, and leading away and causing to be removed and taken away, and carried out and led away from our ground aforesaid, all and every the materials of the same buildings, walls, partitions, and houses of office, as is aforesaid, cast down, overthrown, destroyed, or utterly demolished, or of the timber or tiles, boards, ironwork, stones, or of any other thing whatsoever it may be, or known by any other name, and of using the same for other buildings according to our will within our same Castle and according to your discretion as may seem best to you, both of disposing of the ground, buildings, walls, partitions, and houses of office, and of the towers aforesaid, and of every material whatsoever without rendering any account thereof to us or our heirs in future, and of doing and ordaining those and other things whatsoever necessary on this part and about the premisses at our charges. In witness whereof, etc. The King being witness at Canterbury the 12th day of June. by writ of privy seal, etc.[38]

On the 20th June, 1475, King Edward IV made a will, which contains several important directions as to the new chapel. After the preliminary heading it continues:

> Furst we bequeth [our soul] to allmighty God and to his glorious Moder oure Lady Saint Marie, Saint George, Saint Edward, and all the holy Companie of heven, and oure body to bee buried in the Church of the Collage of Saint George within oure Castell of Wyndesore *by us begoune of newe to bee buylded*, in the place of the same Church by us limited appointed and declared to the Reverende Fader in God oure right trusty and welbeloved the Bisshop of Sarum, where we will oure body be buried lowe in the grounde, and upon the same a stone to bee laied and wrought with the figure of Dethe with scochyns of oure Armes and writings convenient aboute the bordures of the same remembring the day and yere of oure decease, and that in the same place or nere to it an Autre bee made metely for the rome as herafter we shall devise and declare.
>
> Item we wol that overe the same Sepulture ther bee made a vawte of convenient height as the place wil suffre it, and that upon the said vawte ther bee a Chapell or a Closet with an Autre convenient and a Tumbe to bee made and sett there, and upon the same Tumbe an Image for oure figure, which figure we wil bee of silver and gilte or at the lest coopre and gilt, and aboute the same tumbe scripture made convenient remembring the day and yere of oure deceasse.

Item we wol that nere to our said Sepulture ther bee ordeigned places for xiij personnes to sit and knele in, to say and kepe such observance divine service and praiers as we herafter shall expresse and declare.

* * * * * * * * *

Item we wol that the Church of the said College *begoune by us of new to bee buylded* bee thorughly finisshed in all things as we have appointed it by the oversight and assent of the said Bisshop of Sarum during his liff and after his deceasse by the oversight of the Dean of the said College for the tyme beeing, soo alway that our Executours and Supervisour of this our last Wille and testament bee prive to all charges and expenses that shal bee expended about it.

Item we wol that oure said Executours and Supervisour here oons in the yere thaccompts and rekenyng aswell of the said Bisshop as of the said Dean and all other that shal have the charge and governance of the said buyldings, soo as the charges therof may bee provided for from tyme to tyme as the cas shal require.

Item where we have graunted unto oure said cousin the Cardinall and other to oure use and behove all Castelles Lordshippes Manoirs lands and tenements that were late John Erl of Shroosbury and John late Erl of Wiltes' or either of hem and commen unto oure handes after their deceasse and by reason of the nonnage of thair heires, and also all such Manoirs lands and tenements as late were Thomas Tresham Knight and commen to oure hands by vertue of an Acte of forfaiture made in our said last Parliament, withouten enything yelding unto us for the same, we wol that the revenues issues and proffits of all the same Castelles Lordshippes Manoirs lands and tenements, the rents issues and proffits of the Lordshippes Manoirs lands and tenements graunted by us to oure welbeloved Couseillour William Lord Hastyngs for the sustentation and fyndyng of the newe Erl of Shroesbury son and heire of the said late Erl of Shroesbury oonly except, bee emploied by the oversight aforsaid about the buyldings of the said Church as ferre as it wil strecche over the ordinarie charges therof; and if the said Erles or either of thaim deceasse or that thay or either of thaim have lyveree of thair londes beeing within age and afore the said Church and oure other werks there [be] thorughly buylded and finisshed, then we wol that as much of the revenues issues and proffits of the premisses parcell of oure said Duchie of Lancastre put in feoffment by auctoritie of Parliament aforesaid as the revenues of the said Erles lands or either of thaim soo dieing or having liveree of his lands extendeth unto in yerely value, bee emploied by oure Executours aboute the same buylding and werks by the oversight abovesaid.[39]

It is evident from these documents that though the new chapel may actually have been begun in June, 1475, the large area given up for it in accordance with the bishop of Salisbury's patent, involving as it did about two-thirds of the lower bailey, must have required some time to clear of walls and buildings. Of these buildings the chief was the great hall, which approached so near to the proposed site that the southern end at any rate must now have been taken down, and probably the kitchen and offices annexed to it.

The beginning of the new work may be definitely fixed by the appointment for life, by letters patent of 1st March, 1476–7, of Thomas Canceller, the King's servitor, to the office of controller of the King's works within the Castle of Windsor.[40]

From the date in question down to at least the end of the reign a full series of accounts was kept,[41] but that for the first year is missing.

The first surviving account is that of bishop Beauchamp for the period 11th January, 1477–8, to the corresponding date in 1478–9.

It begins with a long formal heading reciting the bishop's appointment, already noticed, as master and surveyor of works within the Castle, in February, 1472–3, and the conditions and manner in which the accounts of the works, etc. were to be kept and rendered. Under these conditions the clerk of the works was to receive £10 a year and 13s. 4d. for his gown, the master mason £12, and 10s. for his gown, and two provisors 5d. and 4d. a day respectively; the master carpenter, master carver, and master smith were also to have each 10s. a year for his gown, and the two auditors who examined and certified the accounts on behalf of the exchequer were each to receive four marks.

The receipts for this second year were £1408 16s. 9¼d., made up as follows:

	£	s.	d.
By balance from the preceding year	298	13	0¼
From lands formerly the Earl of Shrewsbury's	491	3	2½
From lands formerly the Earl of Wiltshire's	300	0	0
From lands formerly the Lord Morley's	167	19	10½
Further sums from various manors	151	0	8
	£1408	16	9¼

Of this sum the accountant reckons to have spent £141 8s. 1d. on the purchase of necessaries and stuff, such as shovels, spades, cords for binding scaffolds, tiles and tile-pins, pots, buckets, hurdles, bellows for forges, sieves, withs (*virge*) for binding scaffolds, salt, straw, candles for the smiths, boards (*tabule*) called "waynscottis," oak trees, seacoals and charcoal, steel, iron, and iron plates, ironworks for windows, "broddis," "gymows," iron bolts for carts, brass, "tynpannes," and keys, etc.

Purchase of Teynton stone came to £80 5s. 8d. for 9755 feet at 2d. a foot, bought of divers persons for the building aforesaid through Henry Jenyns the chief mason.

The contracts (*convenciones in grosso*) comprised:

i. for the cleaning and "enbosyng" of eighteen spandrels and seventeen buttresses for the stalls in the quire, and for the cleaning of three bowtells, the making of thirteen entercloses and twenty-one "catirs," and for the rounding (? turning) of the bowtells "de lez lyntellis" .. .. £13 14s. 6d.

ii. to Robert Elis and John Filles "kervers" for the making of six canopies for the quire (£40); and to Dirike Vangrove and Giles van Castell for making the image of St. George and the Dragon (£7) and of the images [*sic*] of St. Edward, and of the image of Our Lord upon the Cross with the images of Blessed Mary and St. John Evangelist (£4 10s.), at 5s. a foot in length .. .. £51 10s.

iii. to divers persons for the breaking of stones called "heathstone" in Cranborne forest, for the making of talwood, and felling of trees for making scaffolds, etc. .. £4 19s. 9d.

Expenses and rewards amounted to £20 6s. 8d., made up as follows:

i. Expenses of John Tresilian, the chief smith, at London, looking after the making of a great anvil for six days and for the carriage of the same to Windsor;

ii. for writing divers warrants for delivery of timber, and letters patent for the warden of the late Earl of Shrewsbury's lands, etc.;

iii. Expenses of William the "kerver" staying in London about overseeing the making of canopies;

iv. Expenses of Thomas Canceller, the bishop's deputy, and of his horses, riding on divers occasions to Windsor, Burford, etc. to buy materials, etc.;

v. Expenses of John Turpyn for taking masons in divers places for the aforesaid works; and

vi. in rewards given to the head mason (5 marks=£3 6s. 8d.), the head carver (53s. 4d.), and the head carpenter (53s. 4d.).

Carriage of Teynton stone from the quarry there to Burford, and thence to Culham and Henley by land cost £151 14s.; and the carriage of heathstone from the forest to the Castle, and of timber from Upton, also carriage of timber from Langley, Ashridge, Farnham, Wyke, "Feirefurse," and Sunninghill, of talwood from Cranborne forest to "le lymekylne" beside the Castle, of Teynton stone and Caen stone from Windsor bridge, and of gravel, sand, and lime, £29 10s. 3½d. Boatage of divers stuff from London to Windsor bridge, and of Teynton stone from Henley came to £37 13s. 4d. Cartage and boatage in all cost therefore £218 17s. 7½d.

Fees and wages amounted to £65 9s. 2d. viz.:

	£	s.	d.
To Thomas Canceller, clerk of the works..	10	–	–
,, Henry Jenyns, head mason	12	–	–
,, John Tresilian, head smith, at 16d. a day	23	5	–
,, William Smith, for three-quarters of a year	2	–	–
,, Thome Nesse, provisor	5	10	–
,, Reginald Yonge, provisor	4	8	–
For the gowns of the said clerk of the works, head mason, head carver and head carpenter	2	3	4
For a parcel of meadow hired at Reading for laying timber in..		2	–
To the two auditors appointed to take the account	5	6	8
To the auditors' clerk for writing the account		6	8
To the expenses of the auditors' horses at the time of the audit		7	6
	£65	9	2

Wages of masons, setters, carpenters, carvers, sawyers, smiths, limeburners, tilers, labourers, and others came to £555 6s. 1d., but all the details are said to be "contained in a book of particulars where the names of each workman and labourer and his wages

are singly noted and declared." This and other like books referred to throughout these accounts are unfortunately all lost or destroyed.

The account concludes with two other items. One is for certain expenses in connexion with the making of the belfry, amounting to £13 8s. 1½d. The other is for "costs in the chapter-house," amounting to £11 13s. "for 90 yards of tapestry, white, red, and green, with the arms of St. George and the Garter *for the new chapter house*, and two pieces of borde-Alisaundre for the same house, and 14 yards of green cloth for the table in the said chapter-house, by order of the said lord bishop," etc.

The total expenditure for the year was £1178 18s. 10½d., leaving a balance in favour of the accountant of £229 17s. 10¾d.

The next account, for the period 11th January, 1478–9, to the same date in 1479–80, begins with a similar lengthy heading to the preceding roll.

The receipts amounted to £1654 1s. 7½d. made up of (i) the balance, £229 17s. 10¾d., from the preceding year's account, (ii) £300 from the royal coffers, (iii) £515 2s. 7d. from the earl of Shrewsbury's estates, (iv) £330 from the earl of Wiltshire's, (v) £103 12s. 6d. from the lord Morley's, and (vi) of two sums of £172 1s. 11¾d. and 66s. 8d. derived from foreign receipts.

The £300 from the King's coffers were paid over by instalments on four different occasions:

1. on 12th January at Easthamstead paid by John Molle, for buying stone called Teynstone, £20;
2. on 8th April by Thomas Frisseley likewise for buying stone called Teynstone, £80;
3. on 19th July at Windsor in golden crowns, £100;
4. on 20th September by John Molle at the Manor in the park, for provision of stone called Teyntonstone and "Canestone," in golden crowns, £100.

The payments fall under eight heads. For purchase of necessaries and stuff the outlay was £206 7s. 2½d. The sums spent on stone were (i) £102 12s. 10d. for 10361 feet of Teynton stone, 120 loads of Milton stone, and 6 loads of similar stone called "Wynrisshstone," bought for the building of the chapel; and (ii) £33 12s. 6d. paid to John Shippe and Thomas Danyell for 109 casks of stone called "Canestone," including 2s. 10d. paid to Richard Yong for cartage and boatage; or £136 5s. 4d. in all.

The contracts this year involved payment of £69 0s. 6d. to divers persons: for making seven entercloses, divers "covertrees," with "lez chaptrelles"; for making of divers spandrels; for making of nine canopies and of other things prepared for the stalls appointed for the said quire, namely for the knights and canons; together with 23s. 10d. paid for sawing of boards and felling of timber for the buildings aforesaid.

Making of talwood came to 52s. and the "expenses and rewards" (as in the preceding year) to £22 10s. 6d. Carriage of materials, stone, wood, boards, etc. cost £307 1s. 10½d.; fees and wages (as in the foregoing account), £66 13s. 5d.; and the wages of workmen, of which no details are given, £496 15s. 5½d.

The total expenditure was £1307 6s. 3½d., or £346 15s. 4d. less than the receipts.

The bishop's fourth account covers the year from 11th January, 1479–80, to 11th January, 1480–1, and begins with the usual long heading.

The receipts were £1470 18s. 7d. made up of (i) £346 15s. 4d., the balance brought forward from the last account; (ii) £166 13s. 4d. from the royal treasury; (iii) £478 16s. 7d. from the earl of Shrewsbury's lands; (iv) £291 6s. 8d. from the earl of Wiltshire's; (v) £57 6s. 8d. from the lord Morley's; and (vi) £130 foreign receipts.

The sums from the royal treasury were paid in two instalments: one of £100 in July for provision of Teynton stone; the other of £66 13s. 4d. (= 100 marks) in December, for provision of Teynton stone called *vowtyngstone* for the aisles of the aforesaid chapel.

The first item of the expenses was £144 11s. 11⅝d. for purchase of necessaries and stuff of the usual kind, including thirty-five casks of Caen stone and saws for sawing it, ironwork for certain of the chapel windows, and of 25 fothers, 1701 quarters, and 21 lbs. of lead, and one hundred oak trees used for the new chapel.

Purchases of stone amounted to £137 5s., namely for 86 casks of Caen stone, 9721 feet of Teynton stone, 100 loads from the Shirborne quarry, 152 casks of Reigate stone, 107 loads from the Milton quarry, and 93 loads from Little Barrington.

For works done by contract £62 12s. 6d. were paid: for working of two "popeis" appointed for the stalls in the quire; and of 62 feet of trails and crests there; and for

the making of six canopies appointed in the quire there for the knights and canons; including 59s. 10d. paid for scappling and felling of timber and sawing of boards for the new building, and £10 paid for the casting and melting of 40 fothers, 1 quarter, and 21 lbs. of lead for covering the new roof of the said chapel.

Making of talwood cost 68s. 1d.; expenses and rewards came to £26 6s.; and carriage and boatage of stone and other materials absorbed £349 18s. 0½d.

Fees and wages of officers amounted to £68 6s. 8½d. and wages of workmen to £457 10s. 6½d.

The total expenditure was £1249 18s. 5⅛d., leaving a balance to be carried forward of £221 os. 1⅝d.

The bishop's fifth account begins with the usual heading, but this breaks off towards the end and is continued in a differently coloured ink, by the same hand, with the statement that the bishop accounted for the period from 11th January, 1480–1, to St. Luke's day, 18th October, 1481, on which day he died, and that Thomas Canceller, his substitute and deputy, accounts for the rest of the year, from 18th October to 11th January, 1481–2.

The receipts this year amounted to £1344 1s. 3⅛d. made up of (i) £221 os. 1⅝d., brought forward, (ii) £87 4s. 4d. from the King for purchase of Caen stone, (iii) £80 from the treasury for purchase of Reigate stone, (iv) £460 15s. 5¼d. from the earl of Shrewsbury's lands, (v) £362 from the earl of Wiltshire's lands, and (vi) £133 6s. 4¼d. from various minor sources.

Purchase of necessaries this year, of the usual kind, involved £111 1s. 6¾d.; and of stone, £101 os. 10d., namely for 68½ casks of Caen stone, 4658 feet and 12 loads of Teynton stone, 205 loads of Barrington and Milton stone, 220 loads of Shirborne stone, and 200 loads of Reigate stone.

The purchase of talwood this year came to 56s. 10d., paid to John Spencer both for the making of 10200 of talwood and "le tallyng" of lopwood in the King's forest of Cranbourne; for the heating and melting of lead for the roof of the new building; and for the burning of lime for the use of the aforesaid building.

The amounts payable for works by contract were £100 10s. 4d., namely: for the making and carving of twelve canopies in the quire of the new building appointed for the knights and canons there, of fourteen bases "de lez countrez" under the stalls in the aforesaid quire, and of 32 feet of bases in the same quire; also of two "popeys" and four chaptrells, for the stalls; and for "le selyng" and the making of a frame of three panels there. And for the making and carving of 30 feet of crests, 20 feet of "trayles," eight lintels for the enterclose of master John Shorne's chapel, 21 feet of trails in the same chapel, forty-two entercloses, counters, and "babrias" (= baberies) made under the stalls in the quire there, etc. etc.

Expenses and rewards came to £24 13s. 6d., much as in former years; while carriage and boatage of stone, timber, and other materials cost £281 12s. 3d. Fees and wages of officers amounted to £75 14s. 7d., and the wages of the various workmen employed to £447 17s. 4d.

The sum of all the payments and expenses was £1145 7s. 2¾d., or £198 14s. 0⅝d. less than the receipts.

The roll concludes with an interesting "account of dead store" of which the accountants reckon to have received:

> three pails, three ladles, eight buckets, seven ropes and 209 lbs. of ropes called "gable ropes," two sieves, 12 ells of canvas, 14 lbs. of "sowdre," a "molde" and a pair of shears for the glaziers, six iron wedges weighing 28 lbs., an iron hammer weighing 18 lbs., fourteen wheelbarrows, a pair of wheels, 13½ seams and 4 tables of glass, eighteen cases of coloured glass, thirteen cases of glass not coloured, four "burdons" of steel, four casks of iron, seven hundred "wainscots," forty-four alders for scaffolds, eight cartloads of "elmys," 20 chalders of sea-coals, 13 dozen 4 quarters of charcoal, a sum of nails called "rofenailles," a sum of nails called "sprygnailles," three hundred nails called "j.d Naill," five hundred nails called "ijd Naill," a sum of nails called "3d. Naill," two sums of nails called "4d Naill," two sums of nails called "5d naill," two sums of nails called "6d naill," 68½ casks of Caen stone, 4858 feet and 12 loads of Teynton stone, 205 loads of Barrington and

Milton stone, 220 loads of Shirburn stone, 200 loads of Reigate stone; 10200 talwood, 35 loads of lopwood, twelve canopies in the quire, fourteen bases upon "lez countrez" within the stalls, 32 feet of bases behind the aforesaid quire, two "popeys," four chaptrelles for stalls, three panels, 30 feet of crests, 41 feet of trails, 8 lintels, forty-two entercloses, counters and "babriez," four back-lintels, 6200 feet of oak boards, 3000 shingles, seven machines, three carts bound with iron, and three carts not bound, twenty-two ladders long and short, twenty bosses for putting mortar in, five hods for carrying mortar, thirteen beams, one plate-piece, 176 loads of timber, and 4 loads of tiles called "sklates," of a blue colour.

Of these they reckon to have used up most of the raw materials, including nearly all the stone, but the coloured glass and most of the uncoloured remained on hand. Of the stallwork, everything was worked into place except the canopies.

The next account, from 11th January, 1481–2, to 11th January, 1482–3, is wholly Thomas Canceller's, and begins, like the preceding rolls, with a similar long heading.

The receipts were £1081 6s. 8½d.; made of £198 14s. 0⅝d. brought forward from the preceding year, £437 12s. 7¾d. from the earl of Shrewsbury's lands, £262 from the earl of Wiltshire's, and £183 from various sources.

On necessary purchases £167 19s. 9d. were spent including "divers colours for painting locks and pavingtile," tiles called "pleyn tile" and "gotertile;" also £10 7s. "for seven horses bought for the King's wagon for carrying timber and other stuffs for the building of the aforesaid chapel for the King's greater convenience" and for rings, collars, traces, "riggeties," saddles, panels, belly-girths, "wometyes," "belles," "tugs," and "hamez," tallow, vinegar, and salt bought for the same horses.

The outlay on stone was only £8 6s. 8d. for one hundred casks of Reigate stone, besides fifty-five casks of Caen stones, and for 2919 "pavyngstones" and thirty-three casks of touchstone bought for the use of the aforesaid chapel and for making the King's tomb.[42]

The works done by contract, at a cost of £186 10s. 4d. were:

i. for making and carving of twelve canopies ordained for the Knights and Canons in the quire of the said new building, forty-eight "vowtis" of wainscot made beneath the canopies in the same quire, 315½ feet of crests and trails, twenty-seven lintels, twenty-nine caters and 6 feet of caters, one hundred and twenty chaptrels and bases and 28 feet of chaptrels and bases, seventeen "stolys," forty two buttresses, and one hundred and nine panels behind the said quire, 182 gablets, twenty-two finials, and three doors there for divers closets;

ii. and for "le kervyng" of a story of St George there;

iii. for the making of an altar within the King's enclosure there;

iv. and for the making of a mill for the use of the smiths, and of a house for the masons working upon the tomb of the lord King, and of a chimney within the same;

v. and for sawing of timber and casting of 16 fothers of lead of the roofs of "lez side ilez" in the new church aforesaid, etc.;

vi. together with £4 6s. 6d. paid for mowing and haymaking in the meadows called "le Werde" and for carriage of the said hay to the King's stable within the Castle for the use of the aforesaid horses bought for the carriage of stuff for the said building.

"Expenses and rewards" came to £29 9s.; carriage and boatage to only £58 11s. 2d.; fees and wages of officers to £71 16s.; and wages of workmen to £437 19s. 10½d.

The total outlay was £960 12s. 10½d., leaving £120 13s. 9⅞d. [*sic*] to be carried forward to the accountant's credit.

The account concludes with a *compotus stauri* of like character to that of the preceding year. Among the *recepta stauri* were 85 casks of Caen stone, 1214½ feet and 12 loads of Teynton stone, 29 loads of Barrington and Milton stone, 29 loads of Shirburn stone, 100 casks and 60 loads of Reigate stone, 2929 "pavyng stone," and 33 casks of "touchstone"; also 24 canopies, 315½ feet of crests and trails, 27 lintels, 29 caters and 6 feet of caters, 120 chaptrells and bases and 28 feet of chaptrells and bases, 17 "stolys," 42 buttresses, 109 panels, 182 gablets, 22 finials, and 3 doors; also 380 loads of timber and 3 loads of tiles called "sklates" of a blue colour, and a horse's skin.

Of the chapel stuff everything was worked up save the twenty-four canopies, and the glass mentioned in the preceding year had apparently been used to glaze the windows.

The last of the chapel accounts which is forthcoming is that of Thomas Canceller for the period 11th January, 22 Edward IV (1482–3), to 11th January, 1 Richard III (1483–4).

The receipts from similar sources to those of former years were £733 10s. 11⅝d.

The sums spent on the buying of necessaries amounted to £100 18s. 6¼d., including £39 6s. 0½d. paid to William Smyth for ironworks made for divers windows in the new building, weighing 4804 lbs. at 16s. 4d. per cwt. Among other things bought of the said William Smyth were "cymenting barres, swevilles, steybarres" for the windows in the King's closet, and "broddes" for the canopies in the great quire.

Purchases of 700 feet of Teynton stone at 2d., and 262 loads at 20d., and of 30 loads of Shirburn stone at 8d. came to £28 13s. 4d.; and 900 of talwood from Cranbourne forest, and haymaking in the meadow called *le Werd* cost 41s. 6d.

Expenses and rewards, including 6s. 8d. to Alexander Depedale riding to Lincolnshire from London "to enquire the price of stone called Cawodestone," accounted for £25 16s. 2d.

The works done by contract cost only £49 14s. namely:

i. to Hugh Gregory, William Crue, and others for making and carving of ten great gablets 30s.; for the making and carving of twelve long lintels at 6s. 8d., £4; and for making and carving of fifteen lintels at 8d., 5s. 4d.;

ii. to Robert Filles for making and carving of six canopies for the Knights and Canons in the quire of the said new building, at £20 for three, £40; and

iii. to John Sawyer for breaking and sawing of trees in the wood at Yateley, [£3 18s. 8d.].

Carriage and boatage of materials came to £58 2s.; fees and wages to £79 2s. 2d.; and wages of workmen to £386 1s. 4d.

The total expenditure for the year was £730 9s. 0¼d., leaving a balance in favour of the accountant of 61s. 9¾d.

The *compotus stauri* this year includes no chapel stuff, and little else than the plant accumulated during the progress of the works.

Owing to the loss of the books giving the detailed record of the works but little can be deduced from the documents that have survived. The first year's account, as already noted, is not forthcoming. That for 1477–8—1478–9, from the large amount, some £555, paid to the workmen, points to a busy year, but contains nothing to indicate the progress of the work. The third year (1478–9—1479–80) was that in which the outlay was heaviest, chiefly by reason of the greater expenditure on necessaries and stone, and the corresponding increased cost of carriage; but the wages bill was only some £496.

From the mention in the account for the fourth year (1479–80—1480–1) of money given by the King for buying "vowtyngstone" for the aisles of the new chapel, and of the purchase of ironwork for certain of its windows, it is evident that some part of the building was approaching completion. This was probably the quire, for the account also refers to the purchase of a large quantity of lead, the using up of a hundred oaks, and to a payment for casting over 40 fothers of lead "for covering the new roof of the said chapel." The "vowtyngstone" was for the eastern bays of the quire aisles.

The account for the fifth year likewise also points to the finishing of the quire in its enumeration of various pieces of stallwork which had been received and set up in place.

The succeeding account, for 1481–2—1482–3, carries the progress of the works a step further by its reference to a contract for sawing timber and casting lead for "lez side ilez," no doubt those of the quire. Another contract is for making an altar within the King's chapel, and the *compotus stauri* at the end again shows that a further portion of the stallwork had been set up. A quantity of paving stone is also mentioned for the first time, and the receipt of a supply of touchstone for use in the chapel and for making the King's tomb.

The last surviving account, that for 1482–3—1483–4, mentions ironwork for more windows, probably for the aisles, and certainly for those in the King's closet. The rest of the stallwork, too, seems to have been put in place.

The total expenditure during the six years for which there are accounts was £6572 12s. 10½d.

The architectural evidence shows conclusively that the quire and its aisles were the first parts of the chapel to be carried up to their full height and roofed in. The quire, however, was not yet vaulted, but in the south aisle the easternmost bay and master John Shorne's chapel were vaulted, and in the north aisle the three bays beneath the King's chapel. The quire had also apparently received all its stallwork and some other furniture.

For the carrying on of the story the accounts of the treasurer of the college yield the next pieces of information. In 1483–4 is a charge of 10s. 7d. for nine wainscot boards,

and the making of them into a pulpit for the new quire, and in the same year £5 10s. 2d. were spent in connexion with the removal of the body of King Henry VI from Chertsey to Windsor.[43] In 1490–1 £4 were laid out on the repair of a desk or candlestick of brass in the new quire, and 2s. for making a stall for the dean.[44]

A number of entries in the treasurer's account for 1492–3 indicate that the west end of the new quire was closed by a temporary partition. Thus John Roche was paid 3s. 6d. "for glazing of the west window beside the end of the new quire for seven days." The sum of 3s. 8½d. was also paid for a double pair of hooks and hinges and two bolts for a door at the end of the quire, weighing 25½ lbs., and Edryche the carpenter, for the making of a door of two leaves at the entry of the great quire, was paid 12d. The sum of 20d. was also spent on mending the roof over the organs to keep out the rain.[45]

When the works of the chapel were resumed is uncertain. Although the distinct break of joint shows that the quire and its aisles were built first, the transeptal chapels and the nave aisle walls as far as the western chapels must have been carried up as far as the window sills before King Edward's death in April, 1483, since they bear on the outside his badge of the rayed roses, with superimposed crucifixes, which were meant to serve as consecration crosses. The north transept at any rate had apparently been carried up and roofed in by 1492–3, for the treasurer's account of that year contains a payment to Edrych the carpenter for his work of three days in making a scaffold and putting up ladders and taking them down again upon "le north cros yle" of the church. In the same account is also a payment to John Roche, glazier, for glazing "de le ij panys" of new glass "in le north yle" of the great church, etc.[46]

As far back as March, 1481, a chantry had been founded by Sir Thomas St. Leger, knight, late the husband of Anne duchess of Exeter deceased, for two chaplains, who were to say mattins and evensong daily "in the chapel where the said Duchesse shalbe entyred," and to say their masses daily "in the north seide of the Ile of the newe church where the seide Duchesse lyeth."[47] The duchess of Exeter died in 1475, and the silver-gilt memorial plate of herself and her husband, Sir Thomas, who was beheaded in 1483, still remains in the chapel of the north transept.

The foundation of another chantry in 1494 by master Thomas Passhe and master William Hermer, formerly canons, and John Plummer, formerly virger, "at a certain altar on the north side at the end of the nave of the church within the Castle of Windsor," proves that the north-west chapel had been carried up by then, and probably all the north aisle.

In the treasurer's account for 1496–7 is a payment to Richard Birt for the "repair" of four doors, viz. two in the east part of the church and two in the western. For the former Robert Smyth was paid 10½d. for two pair "le Hooks" for the same doors, while for the others he received 2s. 8d. for two pairs "le hanges," two pairs "le hookes" and four bolts for the two doors in "le vices" at the top of the church.[48] Since these vices are the stair turrets at the west end, that part of the chapel must now have been built.

In March, 1495–6, the large sum of £333 6s. 8d. was paid out of the King's privy purse to Sir John Shaa "towards the beleding of Seint George Chapell,"[49] probably for the roof of the nave, and a further sum of the like amount in June following, likewise "for beleding at Windsor." £143 6s. 8d. had also been delivered in March to Sir Christopher Urswick, possibly for the works of the chapel. And on 13th January, 1498–9, £667 2s. 11d. were paid to the same Sir John Shaa "in full payment of all his rekenyings to this day, as well for newyeresgifts and making of diverse juels and setting and polishing of stones, as for money delivered by hym to Master Seymour for the werkes at Windesour."[50] This entry does not necessarily apply to the works of the new chapel, but the reference to "Master Seymour" is not without interest. He was John Seymour, canon of Windsor from 1471 to 1501, and though no record of his appointment has been noted, he seems to have succeeded bishop Beauchamp as overseer of the works of the chapel.

Another mention of him in this capacity comes out in a curious way in an interesting note by John Ross or Rous, the antiquary of Warwick (ob. 1491), in his History of the Kings of England, which may thus be translated:

> Also on the tombs of noble men images of the dead superposed perpetually represent laud and honour. In churches too are made of stonework very many housings for putting such images within them; whence it

is that in the new college of Windsor, both within and without, such housings abound. Having been asked therefore by the venerable man, the master of the said work, master John Seymour, in the last days of King Edward IV. of famous memory, to make a little work of the Kings and principal founders of churches and cities, that their images might honourably be placed in the housings for the perpetuation of their names; at the instance therefore of my said venerable former co-scholar at Oxford and especially for the pleasure of the said noble King and gladdening the minds of his successors I began this little work, but nevertheless I did not continue it, being hindered by other matters.[51]

It is particularly unfortunate that Rous has left no further particulars of his scheme, which probably referred to the images set in the buttresses and other parts of the chapel.

The first attempt to finish the vaults of the chapel seems to have been in the north aisle of the quire, westward of King Edward IV's chapel. One of the keys or bosses bears the arms of Thomas FitzAlan as lord Maltravers, which dignity he held from 1461 until he succeeded to the earldom of Arundel in 1487; while another key has the arms of William lord Hastings who was beheaded in 1483 and whose adjacent chapel was built in his lifetime. The greater part of the vault of the south aisle of the quire was put up in the time of King Henry VII and probably before 1502, since one of the keys has the arms of Arthur prince of Wales, who died in April of that year.

The vaults of the nave and its aisles and of the transepts can likewise be closely dated by the heraldry, owing to the prominence thereon of the arms and badge of Sir Reynald Bray. As his arms occur encircled by the Garter they cannot have been carved before his election into the Order in 1501, and the work was probably finished shortly before or after his death in 1503.

By his will, dated 4th August, and proved 28th November of the same year, Sir Reynald Bray desires "my sinfull body to be buried within the church of the College of our lady and seint George within the Castell of Wyndesore in the west ende and south syde of the same church within the chapell there newe made by me for the same entent." He further enjoined

Also in the honour of Almighty God our Savioure, oure Lady seint Mary and of alle the seintes in heven and for the helth of my soule and for the soules of them that I am moost bounde to doo and praye fore and for all Christen soules I will that myn executours immediately after my decesse Indevoyre them self with alle diligence with my goodes and thissues and profites of my said landes and tenementes by theim to be receyved and had to make and perfourme and cause to be made and perfourmed the werke of the new werkes of the body of the church of the College of oure Lady and Seint George within the Castell of Wyndesore and the same werke by theim hooly and thoroughly to be perfourmed and finished accordyng and after the fourme and entent of the fundacion therof as well in stone werke, tymbre, ledde, Iron, glasse and alle other thinges necessary and requisite for the utter perfourmaunce of the same.

Also I will that my executours undrewritten[52] immedietly after my decesse shall cause a convenient tombe to be made in the said Chapell upon my grave in alle goodly haste after my decesse as may be if it be not made in my lif.

Also I will that myn executours shall cause a Prest perpetually to be founded to saye Masse dailly in the said chapel and therin also to saye dailly Placebo and Dirige begynnyng at the howre of ij. after noowen and other good Orisons and praiers for my soule and for Dame Kateryn my wif after her daies[53] and for the soules of Richard Braye my father, Johane my moder and alle other my frendes soules for the which I am moost bounde to praye fore.[54]

The direction as to Sir Reynald Bray's place of burial apparently refers to the south-west chapel of the nave, but among its decorations there is none that refers to him, and he seems actually to have been buried in the south transept, where sundry changes connecting themselves with Sir Reynald by the presence of his badge may have been made by the executors of so great a benefactor to the chapel.

The south-west chapel was appropriated in 1506 to Charles Somerset lord Herbert and of Gower, and his wife Elizabeth, who founded a chantry for a priest "to singe and say daily masse if he be disposed within a Chapell of the saide College nowe dedicate in the honner of oure Lady at the lowar ende of the south Isle in the body of the church of the saide College where the same Lord and Lady by the grace of God entended to have their bodyes buried," and where their tomb and effigies actually stand.

The making of the quire vault was the subject of a contract between the Sovereign and the other knights of the Order of the Garter, and John Hylmer and William Vertue, freemasons, dated 5th June, 21 Henry VII (1506), and was to be finished by Christmas Day, 1508, in consideration of the payment to them of £700 sterling.[55] The contract provides not only for the setting up of the vault, but the building of the flying buttresses, of the quire "crest" or pierced parapet, and of the "corses" or pedestals surmounting the buttresses to carry images of the "King's beasts" holding vanes, both along the sides of the quire and round the top of master John Shorne's chapel.

As the quire vault was to be "according to the roof of the body of the said College ther," with certain modifications in the direction of greater magnificence, it may be inferred not only that the nave vault was already finished but that Hylmer and Vertue were likewise the builders of it. They must also have built the flying buttresses and parapets of the nave and set up the King's beasts upon the "corses" there, of which those of the quire were obviously a continuation.

The foundation in April, 1507, by the Dean and Chapter of a chantry in commemoration of Dan Christopher Urswick, sometime dean, is of interest as giving the dedication of the chapel to which it was attached. It was that at the north-west corner of the nave wherein the Passhe chantry had been founded in 1494, and it is now described as the chapel which Urswick repaired "on the north side of the nave of the church called and named the chapel of the Salutation of the Blessed Virgin Mary." Its identity is fixed by the stone and iron enterclose to it with Urswick's arms, etc. which was removed in 1824 to the south aisle of the quire.

Three other chantry chapels were also built within the chapel.

The earliest is that of William lord Hastings, and stands on the north side of the quire behind the stalls, under the fourth arch from the east. It was probably set up shortly before lord Hastings made his will, on 27th June, 1481, in which he refers to the place assigned him by the King for his burial and to the performance of mass and divine service "at the awter next to the place where my body shall be buryed." Lord Hastings was peremptorily beheaded in 1483, and the foundation of his chantry did not take effect until twenty years after his death, but the paintings remaining in the chapel are so clearly not later than the earlier date that there cannot be any doubt that the chapel was built in his lifetime.

The second chapel, though open to the aisle, is actually built outside in the space between the last buttress south of the quire and the east side of the south transept. It was founded by doctor Oliver King, who became canon in 1489 and registrar of the Order of the Garter. In 1492–3 he was made bishop of Exeter and in 1496 bishop of Bath and Wells, and the chapel seems to have been built between those years.

The third chapel is that of master John Oxenbridge, canon from 1509 to 1522, and stands under the fifth arch in the south aisle of the quire. It is so similar in every way to lord Hastings's chapel that it must have been copied from it, apparently about the time of master Oxenbridge's death, since one of the paintings within it is dated 1522.

The last structural addition to the chapel was the insertion, in 1528, of the stone vault over the crossing in place of the open lantern originally intended, which could not be carried out for want of funds. The new vault was subscribed for by all the then knights of the Garter.[56]

The latest document referring to the chapel before the changes of the so-called Reformation has only recently been restored to its place among the chapter muniments. It is undated, but written in a late fifteenth or early sixteenth century hand on a single sheet of paper, without water mark, measuring 20½ inches by 12 inches, endorsed:

The lenghe and brede of the chirche w^t^in the Castell of Windesore.

The text is as follows:

In primis the body of the Church ys in Lenkyth from the west ende to the fyrst degre befor the quere doore in to the Est ys. Ciij fote. And the brede of the sayde Chirch ys .xl. fote. Sm^a^....iiijm^l^ cxx fote.

Item the South Ile ys in lenkyth as the body is Ciij foote And in brede xiiij fote And so in like mesure the North Ile. Sm^a^ of both Ilis....ijm^l^ DCCClxxxiiij fote.

Item the Chapell in the Westende of the North syde ys in lenkyth .xiij fote And in brede .xij fote And in likewyse the Chapell of the Southsyde. Sm^a^ of both Chapelles in the westende....CCCxij fote.

Item the Chapell of the North side in the Crosse Ile ys in Lenkyth xxvj fote And in brede xxiij fote & half And so in likewyse the Chapell on the Southside in like mesure Sm^a^ of both Chapelles in the Crosse Ile. m^l^ Clxxxxvj fote.

Item the [Chapell *struck out*] highte of iiij degreeis befor the Ile of the Northside of the qwer' upright toward the Est ys every steppe in depnesse vj Inche And in likewyse the other iiij degreeis on the south side And so every degree and steppe as undirwryt ys of the saide depnesse.

Item the Lenkyth of the fyrst Degre nexte unto the body of the Church befor the qwer' & the Ilis is lxiiij fote And in brede vj fote.

Item the lengthe of the seconde degre befor the North Ile ys xiiij fote And the brede of hit iiij fote And the thirde degre next un to hit upward ys of the same lengthe and brede Sm^a^ xxviij fote.

Item the lengthe of the ij^{de} degre befor the South Ile ys xiiij fote And the brede of hit iiij fote And the iij^{de} degre in like measur. Sm^{a} xxviij^{ti} fote.

Item the lengthe of the fyrst degre onto the Crosse Chapell on the North side in the Myddys of the Chirch ys xiij fote & halfe. And in brede xviij Inchis And the ij^{de} degre ys In lengthe xviij fote & .x. Inchis And the brede xviij Inchis. The iij^{de} degre ys in lenkyth xxviij fote. And in brede xviij Inchis.

And the lengthe And brede of the other iij degreis to the Chapell of the Southside ys in like mesure.

Sm^{a} of theys vj degreis of both Chapelles Cxxviij fote & viij Inchis.

Item the lengthe of iiij steppis to the ij Chapelles in the west ende ys every steppe iij fote & the depnesse vj Inchis....xij fote And as for the pavyng upon all theys degreis above wryt beside the steppis ys alowyd in ye pillers of ye Chirch.

Summa totalis of all the pavyng Tyle is viij^{ml} v^{c} xij fote uñ reč iiij^{c} lxxxix fote.

Summa Totalis for all Steppys And the Degreis ys CClx fote & viij Inchis.

This memorandum is evidently connected with a plan for paving with tiles all of the chapel west of the quire and its aisles, which were probably already paved; the dimensions are therefore those of the floor levels and of the steps that had to be deducted. The arrangements of the steps are interesting. Each of the western chapels was entered by two 6-inch steps, each 3 feet long, evidently to a doorway in an enterclose like that existing in the south-west chapel, and until 1824 in the north-west chapel also. Under the crossing before the quire was a step 6 feet broad and 64 feet long, or nearly the width of the chapel, with two other "degrees," each 4 feet broad up the quire aisles, which were one step higher, or four steps above the nave. As there is no mention of more steps into the quire it is possible that the rood loft stood upon the 6-foot step, with the steps into the aisles butting against its ends. There were likewise three steps 18 inches broad into each of the transeptal chapels, but owing to a discrepancy in the dimensions it is difficult to say whether they started from the nave level, or from that of the broad step before the quire, which must have been returned across the western half of each transept.

Before passing to the description of the chapel it will be useful to quote two documents referring to its later history: one with reference to its external condition; the other in connexion with a number of important changes within.

Towards the close of the seventeenth century the structural condition of the chapel seems rightly to have exercised the minds of the dean and canons, who accordingly invited Sir Christopher Wren to give them a report upon it. Concerning this there are the following resolutions in the Chapter Act Book:

1681–2. 23rd January.

Ordered y^{t} ye thankes of ye Chapter be given to Sr Christopher Wren for his great paines & care in visiting the decaye of ye Chappell & y^{t} ye charges of his coming downe bee defrayed by the treasurer & ye workmen hee brought with him bee gratifyed.

1682. 30th March.

The consideration of Sir Christopher Wren report concerning the reparñs of St. George^{s} Chapel is differ^{d} till there be a greater number of Canons upon the place.

1682. 4th April.

Dr. Somereh [Saumarez] presented from Sr Christopher Wren his Report concerning ye Defects and Reparations of the Chapell; and it is orderd yt ye chapter clerk sh^{d} Register ye same in ye Great Chapter Act Book: and also y^{t} he write out Copies of all ye Prebends; y^{t} they may be prepared to give ye judgmt therupon at ye Begining of ye next Chapter.

1682. 1st May.

A present orderd to Sr Christopher Wren of a piece of plate of ye value of 20li. Dr. Hascard & Dr. Sprat to wait upon him wth ye s^{d} p^{r}sent & ye thanks of ye house for his great care & kindnesse in his surveying ye roof of ye chappell & sending his instructions about ye repair thereof.

Orderd y^{t} all work about ye roof of ye Xch cease till further direction from Sr Christopher Wren wch Mr Locumtenens is to write for to ye s^{d} Sir Christopher.

The text of Sir Christopher's report is as follows:

Considerations upon view of the Collegiate Chapell of St: George in Windsor Castle in Order to Repaires of the same.

Defects found in the Roofe Over the Choire.

The second Beame from the west end is broaken in two.

The third Beame is broaken of the wall.

The 4th is splitt, & weakened.

The two Beames toward the East are rotted of att the South ends, & dangerous occasioned by defects of the Gutter.

Over the South Crosse Isle.

The first Beame next the middle of the Church is much decayed by fault in the leads, & the other Beames are decayed att the West ends (they have been mended but not well) the purloines are rotted in the Tenons.

Over the middle part of the Church between the Cross-Isles.

One purloine is splitt & the roofe stretched which hath occasioned the walls also to stretch northward & southward.

Over the Body of the Church.

The new Trusse (which of late yeares hath been putt in towards the west end) is sunke & must be otherwise secured, least it press upon the Crown of the Arch.

The fourth Beame from the East is broaken in two, & there is a great fault there in the Gutter toward the south side, which hath done great harme, & will suddainly doe more.

The second Beame by the same drip is rotted att south end.

The Timber Ceeling of the little Roome over the south cross-Isle is muche damnified by the Gutters which are faulty above it.

In the Kings Closset.

The ceeling & roofe is much damaged by fault of the Leads & Gutters.

Defects of the Lead-worke.

The Gutters are in most places sunke & defective.

The Lead is much sodered.

The Pipes of the upper leads not good.

There are no pipes to the upper leads on the north side & the flash of the spouts doth much decay the Mullions of the windowes.

Defects of the Stone worke.

There are severall crackes in the Vault, which hath scarce butment enough.

The Battlements are in some places loose enough & want pointing, in some places fallen, and also the Pinacles want pointing.

The Beasts which stand upon them are many of them broaken & fallen in the Gutters.

The Coapings of the Buttresses in many places take water, & nourish weeds, & want cleansing & pointing, the North side most espetially.

Many mullions of the windowes are broaken.

The Foundation on the North side receives damage by reason the water is not well conveighed from it, & the Well-house there doth it injury.

The Method of repairing proposed.

The first care must be of the Roofe.

The Roofe containes a vast deale of excellent Timber & it is a fault there is soe much, the Architect lived too neer the Forrest, the Scantlings being too great & heavy soe that the weight of the Beames splitt themselves, where they are not of soe young Timber, as we now require in building. However I cannot advise a new roofe by reason of the damage that may be done accidentally to the Vault in raysing new Trusses; the Battlements also may receive much hurt in the worke: I Rather advise

That an ingenious & carefull man may be imployed who by degrees shall strengthen the old Timbers as they stand, & shall secure one Bay after another by the methods following.

By bolting with screwed bolts the Beames that are splitt.

By cheeking, splicing, underlaying, bolting & spiking according to art as need requires every Beame that is broaken or rotten at ends.

By cleating the ends of Purloines that are drawn or rotten in the Tennons.

By cheeking & underlaying the Plates where they are decayed.

By securing & splicing the small Rafters, & furring all to a levell; & new boarding the Flatts with good yellow deales.

By taking the best & soundest of the oaken boards which come of the Flatts, & new boarding the Gutters with suffitient drips. The Gutters now are laid upon sand, & sinke in holes, retaininge the water in puddles, which in frosts crackes the lead, & damages the walls & plates, Experience hath found the other upon boards to be the far more durable way.

Together with the Timber care must be had of the lead-worke.

By new casting & laying the whole Roofe by parts till the whole be performed in some reasonable terme of years. The Flats being ab^{t} 8 pounds to a foot, & the Gutters at least 11 pounds. The sheets 2 fo: $\frac{1}{2}$ broad between seame & seame, even cast not thicker in one place then another, with suffitient allowance for overlayes, the softest lead is the best, espetially since the old Lead is to be new cast, what is added must be of the sofftest, least the mettall being too hard, doe quickly crack with the Sunne.

By goeing through the worke with new Pipes as hath been done on the South side Isles, which is well performed[57] but the like care must be had on both sides, as upon one, & the upper leads as well as the neather.

The Roofe being thus well secured, what is done to the Stoneworke will be the Strength as well as Beauty of the Fabrick, & will give credit to the worke, because little els will appeare to have been done to Vulgar eyes The cheife things will be done.

By proceeding in wedging up & pointing the cracks of the Vault.

By peecing the broaken mullions of the Windowes.

By cleansinge from moss & weeds all the coapings of the Buttresses, & all the drips of the Mouldings, the stooles of the Windowes, the drips of the watertables, the feet of the Buttresses, the Coapings of the Archbutters racking the Joynts, and pointing them by day worke with good pointing mortar of lime & drift sand excellently well beaten up.

By peecing broaken Battlements, new setting loose ones, wedging & pointing the Pinacles.

I could wish the Beasts on the west body of the Church which are all decayed & by falling break the lead, might be taken of, and if in liew of them Pine-apples were added to coape the Pinnacle from weather, it would be a decent ornament, & the charge not soe considerable, as the advantage it would give the Fabrick.

Lastly to prevent Mischeife for the future, I could wish the water were discharged from the foundations of the North side, & that the Well-house might be removed, the well may be as well covered, & more decently in 8 fo: square.

That a Ginne might be made for the Plomb^{rs} to draw up lead without damaginge the Battlements.

That some workemen & servants of the Church might be obliged to spend one day in a quarter to view the Roofe & cleanse the Gutters, & prevent the growths of weeds & take notice of Drips before they doe mischeife, & report any defects they finde to the Treasurer, for drips happen sodainly, & one shilling seasonably expended prevents great charges, & sometimes uncurable damages in such Fabricks as this where the

Buttments are too nice & tender & may easily give way to the Vault, which the Architect hath designed with boldness enough low & flatt to ostentation, as I can demonstrate having taken with care the section of the Church for my own satisfaction, Yet I judge he hath done what is just suffitient, if it be well maintained.

I must adde that the Kings Closset & the Library shew defects enough both in Stone worke, Lead, & Timber, the Repaires of which being of small charge I need not doubt but will follow that of the greater Fabrick, an Estimate of the Charge of which I have hereunto adjoyned.

An Estimate of the Repaires of Windsor Chappell.

	£	s.	d.
Carpenters worke.			
For Cheeking, splicing or otherwise amending 8 Beames, cleating Purloines, splicing the feet of severall Rafters, and supplying the plate with new peeces, & other workes about the Timbers finding all materialls & workm^pp, excepting large Irons, as straps or bolts	48	00	00
For furring & new boarding with yellow Deales even laid & listed, & for laying the Gutter with the old oaken boards containing in all about 180 squares att 24^s p square	216	00	00
	264	00	00
Plombers worke.			
For covering 180 squares with old lead new cast at 8^lb. to a foot, with the addition of an 8th : part of new, by computation may prove worth 36^s the squ' : which amounts to	324	00	00
It must be noted that a just Estimate of old lead worke cannot be made by measure till it appeares by weight what it will yeild when it is taken of, but as to the prizes it may be (I suppose in times of peace) one time with another att 11^li the ffoder ; carriage to Windsor included, & lead will be well laid att 2^s 6^d p C^d The workm^pp & soder of each pipe & Cesterne may be valewed att 3£ : & 18 will be	54	00	00
	378	00	00
Masons worke.			
For pointing & fixing Battlements & Pinacles & making good what is broaken I judg it may be necessary to expend	200	00	00
For 48 Pine-apples[58] at 50^s each	120	00	00
Smiths worke.			
In straps and screwes for the Roofe, small Crampes for the Mason may be expended	50	00	00
Totall	1012	00	00

By which it appears that 150^lb p añ for 7 yeares may suffitiently repaire the Church with good management

Endorsed in a different hand :

S^r : Christopher Wrens Survey of Windsor Chappell & instructions for the Repairacon.[59]

The work of repair recommended with so much clearness and admirable common sense by Wren was at once put in hand, but the few entries relating to it in the Chapter Acts do not tell much. They are as follows :

1682. 23rd June.

Agreed that Mr. Clark have 50^li towards his demands for repayring the roofe of the Choire and the rest w^n his bill shall be approved of by Sr Christopher Wren : and the bills of all workmen about the chappell to be allowed by Sr Christoph. from henceforward before they be payd : and his direction is to be followed in all work to be done there.

Money usually payd to ye library order'd to be disposed towards ye work about the Chappell.

Orderd that the summe of seventy pounds due to the Church in equal portions from the following Canons viz. Dr. Saumeres, Dr. Hascard, Dr. Doughty, Dr. Vossius, Dr. Meggott, Mr. Rosewell, Dr. Spratt ; be employed towards repayring the Chappell, and that the Steward V.D. do pay so much to the Treasurer for that purpose, out of w^t is due to the several Canons above mentioned.

1682. 30th September.

Ordered y^t ye workmen now upon ye body of ye Chappell goe on in their reparacions till they have finished ye west end.

The document referring to the works done within the Chapel is a century later than Sir Christopher Wren's report and is contained in a paper book with marbled covers preserved in the erary, of which the following is a transcript :

"An Account of all the great works which have been executed in St. Georges Chapel Windsor [since *altered to*] from the year 1782 to ye end of 1792.

In the beginning of the Year 1782 Dr. Lockman had the honur of proposing to his Majesty a plan for ornamenting the Chapel of St. George in the Castle of Windsor with a Window of Painted Glass to be placed in the east end of the Choir.

The great West Window in the Antichapel had some years before been restored to the beautiful state in which it now appears at the expence of about Six Hundred Pounds by the Dean & Chapter under the direction of Dr. Lockman who collected all the remains of the ancient painted Glass which were dispersed thro' different parts of the Building.

The Idea of having so magnificent an ornament added to the most elegant Gothic Church of its size now Existing was first conceived by his present Majesty who ordered Dr. Lockman to propose a plan for putting it into Execution. Dr. Lockman upon this knowing that the Sovereign & Knights of the order of the Garter had frequently been applied to & had Graciously condescended to subscribe to any work that would tend to the Magnificence of the Chapel of their Instalment ventured to propose a Subscription.

This Proposal was graciously accepted by his Majesty who immediately sent 900 Guineas to Dr. Lockman 500 for himself 200 for the Prince of Wales 100 for Prince Frederic (now Duke of York) & 100 for Prince William (now Duke of Clarence): (& the Royal Brothers the Dukes of Gloucester & Cumberland subscribed one hundred guineas each) with permission to apply in his majestys name to all the Knights. The Foreign Knights readily subscribed each 100 Guineas upon Dr. Lockmans applying to their Ministers: All the other Knights subscribed 50 Guineas each: the Prelate & Chancellor of the Order 50 Guineas each & the Dean & Chapter of Windsor 500 Guineas.[60]

Mr. West was ordered by the King to give a Design for the intended Window: The subject he made choice of was the Resurrection: A contract was made with Mr. Jervois for executing it in stained Glass: The Money raised by the first subscription not being sufficient, the King gave 300£ more: & upon a second application from Mr. Jervois in consequence of some alteration in the design his Majesty sent 700£ more. The whole subscription amounted to 4042£ 10s.

The King next ordered Mr. West to paint a large Picture to be placed over the Communion Table: The subject of it to be the last Supper. (The old one on the same subject has been given to the Parish Church.)—The old Altar Piece, being of Grecian Architecture, & of course not corresponding with the stile of the Chapel was taken down & Mr. Thomas Sandby was applied to, to give a drawing for a new One: This with some small Alterations has been executed by Mr. Emlyn.

The two Circles over the stalls of the Chancellor & Prelate contain the arms of Edward the Third—the Black Prince—& the first Knights of the Garter. It was intended at first that the Arms of the Subscribing Knights in painted Glass should be placed in these Circles: but upon Trial this was not found to Answer.

Upon his Majestys making a new Statute by which in future all the sons of the King should be Knights of the Garter it became necessary to encrease the number of Stalls.—Two were accordingly added on each side towards the Altar & those at the upper end on each side the Sovereigns & the Prince of Wales's were converted into Principal Stalls. This was done under the direction of Mr. Emlyn who at the same time received his Majestys orders to repair all the Stalls, the fine carving of which had been extremely injured by time & violence All the little Doors in the Choir & the Desks of the poor Knights were changed for others in a style more corresponding with the rest of the Chapel.

The King gave the railing round the Communion Table which is of a Composition of Copper and was made at Birmingham.

The King also presented to the Chapel a magnificent Organ made by Green (the old one was by his Majesty's desire given to the Parish Church.) The Case of the Organ was made from the design & under the direction of Mr. Emlyn.

The new Screen was also given by the King, It is of Coades artificial Stone: This also was executed from the designs of Mr. Emlyn.

A Monument to the memory of the founder Edward the fourth was Erected from a design of Mr. Emlyns in the north Aisle at the back of the Steel Monument

which was moved into the Choir & in the Arch over the Steel Monument the Arms of Edward the fourth & other ornamental devices were placed by Mr. Emlyn all this was done at the expence of the King.

It was part of the original design for the new Altar Piece that the Arms of the Knights who subscribed to the great Window should be painted in Glass & placed in the two Circles: But when this was found not to Answer his Majesty signified his pleasure, that the Arms should be placed in two of the Windows, one on the north Side & the other on the south Side. Some necessary Alterations were made & other Ornaments were added: for these Mr. Livesay gave designs under the direction of Mr. West. The Glass work was done by Mr. Eginton of Birmingham.

The Roof & Walls of the Choir were repaired cleaned & ornamented at this time & the Windows were all Glazed with ground Glass at the Expence of the King.

His Majesty also gave furniture of Garter Blue Velvet with broad Gold Lace for the Sovereign & Prince's Stalls—& for the Pulpit & Communion Table. He also gave a set of new Banners for the remaining Knights who have been installed the old Ones being of unequal sizes & all of them of dimensions too large for the Chapel.

Lastly. His Majesty gave a handsome Carpet for the Altar & a set of Lamps both executed from a design of Mr. Emlyns.

At the time when these great Works were carrying on by the King—The Dean & Chapter entirely new paved the whole Chapel with Painswick Stone [61] (the Choir excepted).—They repaired the Roof & all the Walls, new blazoned the Arms in the Roof new leaded all the Windows & repaired the small Chapels & the Monuments.

Application was made to the Dukes of Beaufort & Newcastle, to repair the Chapels where some of their ancestors were buried.—They gave immediate Orders that every thing should be done which might be thought necessary.

The Duke of Beaufort acting as Guardian of the young Duke of Rutland ordered that the Monument of S^{r}. John Roos in the Rutland Chapel should also be beautifyed & repaired. Since the discontinuance of the early & late Prayers in Brays Chapel, the old Desks & Seats have been removed, & it is now converted into a Baptistry. A very handsome Baptismal Font of Coades Artificial Stone [62] has been placed there by the Rev: Dr. Majendie Junr one of the Canons.

The Subscribers to the Great Window in the Choir of S^{t}. Georges Chapel.

The Sovereign	525 : 0 : 0
The Prince of Wales	210 : 0 : 0
Prince Frederic (since Duke of York)	105 : 0 : 0
Prince William (since Duke of Clarence)	105 : 0 : 0
Duke of Gloucester	105 : 0 : 0
Duke of Cumberland	105 : 0 : 0
Prince of Orange	105 : 0 : 0
Duke of Mechlenberg	105 : 0 : 0
Prince Ferdinand of Brunswic	105 : 0 : 0
Duke of Brunswic	105 : 0 : 0
Landgrave of Hesse Cassel	105 : 0 : 0
Duke of Leeds	52 : 10 : 0
Duke of Newcastle	52 : 10 : 0
Duke of Northumberland	52 : 10 : 0
Duke of Grafton	52 : 10 : 0
Duke of Montague	52 : 10 : 0
Duke of Marlborough	52 : 10 : 0
Duke of Devonshire	52 : 10 : 0
Duke of Rutland	52 : 10 : 0
Earl of Hertford	52 : 10 : 0
Earl of Bute—a bank Note for	50 : 0 : 0
Earl Gower (since Marquis of Stafford)	52 : 10 : 0
Marquis of Rockingham	52 : 10 : 0
Earl of Shelburne (since Marquis of Landsdown)	52 : 10 : 0
Lord North (since Earl of Guildford)	52 : 10 : 0
The Prelate, Dr. North	52 : 10 : 0
The Chancellor Dr. Barrington	52 : 10 : 0
The Dean & Chapter	525 : 0 : 0
The Sovereign by a second Payment	300 : 0 : 0
The Sovereign by a third Payment	700 : 0 : 0
	4042 : 10 : 0

The Account of all the various Expences incurred for repairing altering & ornamenting the inside of S^{t}. Georges Chapel.

Dr. Fisher paid for the King the following Bills.

The Stone Gallery including all the expences for erecting it	1685	8	0
The Organ	1010	0	0
The North & South Windows	446	2	0
The Communion Rails	269	16	11
The Furniture	553	13	11
The Banners	668	8	6
	4633	9	4

Mr. Emlyn paid the following Bills for the King.

From Aug : 7. 1785 to March : 18. 1787 the Bills of the Bricklayer, Stonemason Plumber & Glazier &c. amounted to	1448	10	5
From Ap : 23. 1787 to Dec : 27. 1788 Bills from Do amounted to.. ..	1694	7	5
From Dec : 27 : 1788 to Jan : 3. 1790 Bills from Do amounted to.. ..	2156	5	7½
From Jan : 9. 1790 to Nov : 9. 1791 Bills from Do amounted to.. ..	1885	1	8½
	7184	5	2
Total of Dr. Fishers & Mr. Emlyns	11817	14	6
The Kings Subscription to the great East Window for himself & his three eldest Sons amounted to	945	0	0
Two subsequent Payments one of £700 & another of £300	1000	0	0
The Totall of ye Kings Expences	13762	14	6
The Subscription of the Knights of the Garter, not including that of the King or the Church amounted to	1597	10	0

The Kings Expences are not to be dated but from 1782.

Those of the Dean & Chapter commenced in 1776, & in them are included the Expences of the Windows in the West End of the Chapel ; the new Pulpit, & the alterations in the Chapter Room, with the Stair Case to the Kings Closet. The Sum total then of the Expences of the Dean & Chapter for the inside of ye Chapel from 1776 to 1791 amounted to .. 5691 : 8 : 3

Sum Total of all the Expences of the King, the Knights & of the Church amounted to .. .. 21051 : 12 : 9

The Window lately put up near the Lincoln Chapel is not included in this account."

The original draft of the foregoing document also exists, in the form of six loose sheets of foolscap lettered outside " S^{t}. Georges Chapel " and bearing on the upper corner the signature " J Fisher," being that of Dr. Fisher, one of the canons, whose name has already been mentioned. The draft is preserved in a book with paper covers among the chapter muniments labelled :

ARTIFICERS BILL^{S}
FOR WORK DONE FOR
HIS MAJESTY
IN ST. GEORGES CHAPEL
WINDSOR CASTLE.
From AUGUST the 7th : 1785. } Both
To NOVEMBER the 9th : 1791. } Inclusive.

The text of the book, which is in the same writing as the long document just quoted, is as follows :

Carpenters Work done for His Majesty altering the great East Window in S^{t}. George's Chapel by Order of Mr. Sandby.
Pr Hen^{y} Emlyn

From Augst 25th 1785 to Jan^{ry} 1st 1787 both inclusive

Building an Outside & Inside double Scaffold, shoaring in various places, making & setting Centers, making Moulds for Masons, Smiths & Glaziers, Battering & Canvassing the Walls, & putting up rough Quarters to fix the Altar Piece, to altering the Screen by Edward the fourths Monument & putting up Blinds, Screen & other Jobs

	£	s.	d.
171¾ days of Carpenters &c. at 2s. 8d.	22	18	0
52½ days of Labour^{s} at 1s. 8d.	4	7	6
5Ft. 10In. of Cube new Oak	0	17	6
68 5 of Cube new Fir	6	16	10
4 10oft 2½ Y^{l} deals, 6 12ft 2½ Y^{l} Battens	1	12	2

	£	s.	d.
4¼ 12ft double deals, 30 12ft whole deals	4	14	10½
8 12ft Single Battens, 5 12ft In. deals	1	1	10
33 12ft ¾ deals, 2 10ft Do	2	18	4
57ft Sup[l] of In. Elm, 17 12ft Pantile Lath	0	13	0
8 ft Sup[l] of ¼ Wains[t] 1 ,, 7 of 2 In. Wains[t] 4 ,, 3 of 2½ Do	0	10	8
19½ Yds of Matting at 1s 2d p y	1	2	9
73 Yds of brown Hessins at 1 ,, 1	3	19	1
80 Yds of brown Sheeting at 1 ,, 2	4	13	4
Thread & making Do	0	13	6
Two Hexagon Skylights with Carv'd Roses in the Crown &c. Compl[t]	6	10	6
Two large screw Pulleys, 3 Do in Frames, Wire 70 yds Line & Screws	0	13	6
9¼ hund[d] 20—4¾ hund[d] 10—3½ hund[d] 8—9¼ hund[d] 6—3 hund[d] 4—½ hund[d] 3—32 hund[d] 2 Nails	1	12	9½
63 lb of Spikes & Holdfasts	1	4	3
Use & waste of 15 dozen of Scaffold Cords	7	10	0
534 Ft. 3 In. of Cube Fir & deals, Use & Waste at 7d p ft	15	11	7¾
Pd for Beer to erecting the Scaffold	3	5	8
	£93	7	8¾

Joiners & Carvers Work done for His Majesty to the new Gothic Altar Piece in St George's Chapel by order of Mr. Sandby

Pr Henᵞ Emlyn.

From Aug[st] 7th 1785, to March 18th 1787 both inclusive.

	£	s.	d.
1644½ days of Joiners at 2s 6d	205	11	3
Pd Carvers Wages	392	9	2½
Ft. In.			
2 3 of Cube new Fir at 2s	0	4	6
2 ,, 5 Sup[l] of 4 In. Clap Board	0	6	0½
8 ,, 4 Sup[l] of 3 In. Do	0	14	7
6 ,, 7 Sup[l] of 2½ In. Do	0	9	10½
35 ,, 0 Sup[l] of 2 In. Do	2	0	10
27 ,, 6 Sup[l] of ¾ In. Do	0	11	5½
1 12ft 2½ Y[l] Batten 1 12ft 2 In. Do	0	2	5½
Ft. In.			
½ 12ft Sh't Y[l] deal 70 9 Sup[l] of whole deal	1	1	7½
13½ 12ft In deals	1	5	3
45 Sup[l] of ¾ deal	0	9	4½
120 lb of Glue	4	0	0
Pd for Nails, Brads, Screws, Needle Points &c.	7	10	6
Pd for Candles & firing	7	9	1½
Pd for Turning	4	15	6
	£629	1	7

Total of Artificers Bills for work done to Altering & repairing the great East Window.

From Aug[st] 7th 1785 to March 18th 1787.

	£	s.	d.	
Stone Mason, Jn[o] Merryman	203	6	7	
Smith, Jn[o] Davis	278	17	0¼	
Plumber, Rich[d] Rimington	42	18	1	
Glazier & Painter, Will[m] Webb	200	19	5	
				726 : 1 : 1¼
				£1355 : 2 : 8¼

Joiners & Carvers Work done for His Majesty in St. George's Chapel.

Pr Henᵞ Emlyn.

From April 23rd 1787 to Decr. 27th 1788 } both Inclusive.

Preparing & carving Pinnacles, Ornaments to go on Cornice of the Altar Piece, Flances to the Pillars, rails to the Altar, removing, repairing & refixing doors & screens, to the north & south sides of the Choir making new Canopy to the Kings stall & additional Stalls & Canopys for the Knights, & new doors in various places, Preparing & carving the original Knights Arms for the Circles in the Altar Pieces & began the several repairs to the old Canopys, Stalls, Scaffolding, Baracading, Railing, &c—& various other Jobs

	£	s.	d.
3450¼ days of Joiners at 2s 6d	431	5	7½
Pd the Carvers	625	14	7
17 Ft 5 In of Cube new Fir at 2s P f.	1	14	10
41 ,, 2 of Cube Oake at 3s	6	3	6
Deals of various Thicknesses	13	2	6
Clap Board & Wainscot of various Thicknesses	114	15	0
Nails, Brads, Needle Points, Glue, Stain & Oil	25	1	4
Pd Turning & Canvas	10	12	10

	£	s.	d.
Candles & Firing	11	3	8
Use & waste of Scaffolding, Packing Cases & Carriage	9	11	9
	£1249	5	7½

Total of Artificers Bills
From April 23rd 1787 to Decr 27th 1788.

	£	s.	d.
Bricklayer, Richd Lawrence	7	19	1
Stone Mason, Jno Merryman	280	8	1½
Smith, Jno Davis	48	0	6½
Glazier & Painter, Wm Webb	108	14	0½
	445	1	9½
	£1694	7	5

Joiners & Carvers Work done for His Majesty in St George's Chapel.
Pr Henv Emlyn.

From Decr 27th 1788 to Janry 3rd 1790 } both Inclusive.

Repairing the old Canopys, Stalls, making returns, finishing to them at the East end, making new stalls for the Poor Knights &c Assisting the Masons take down the Rood Loft & Scaffolding, making moulds & Centers for the Gallery Windows & Packing Cases, making new Steps of Stairs to the Organ loft, & making the large Organ Case & various other Jobs

	£	s.	d.
3214¾ days of Joiners at 2s 6d pr D	401	16	10½
pd the Carvers	723	3	6
pd for making Organ Pipes & pd of Skeleton	34	9	7½
pd the Turner	6	3	0
98 Ft 5 In Cube new rough Fir at 2s pr ft	9	16	10
16 ,, 6 Cube new rough Oak at 3s	2	9	6
22 ,, 5 Supl 2½ deal, 164 ,, 4 double deal, 4 ,, 1 of 1½ Do 875 ft whole deal, 179 ft In. Do 363 ft of ¾ Do	21	8	2
4 12 ft Boards of 3½ Wainscot, 7 12 ft 3 In. Do, 57 12 ft 2 In Do, 31 6 ft 2 In Do, 31 9 ft 2 In Do, 55 9 ft 1½ Do, 141 12 ft 1¼ Do, 4 9 ft 1¼ Do, 70 12 ft In Do, 42 9 ft In Do, 37 6 ft In Do, 47 6 ft ¾ Do, 33 9 ft ¾ Do	179	14	5
Canvas, Nails, Brads, Screws, Needle Points, fish skin, Sand Papr, Glue	33	15	0¼
Firing	7	16	0
Packing Cases	4	6	0
Oil & Stain	21	0	7
Scaffolding for cleaning the Choir, Use & waste of 43 Ft 9 In of Cube for 36 28 ft Baulks, 1130 Supl double Dl 105 hancers	10	17	10½
	£1456	17	4¾

Total of Artificers Bills
From Decr 27th 1788 to Jan. 3rd 1790.

	£	s.	d.
Bricklayer, Richd Lawrence	138	1	9¾
Stone Mason, Jno Merryman	299	4	7
Smith, John Davis	103	9	7½
Plumber, Richd Rimington	21	3	0
Painter & Glazier, Wm Webb	137	9	2½
	699	8	2¾
	£2156	5	7½

Joiners & Carvers Work done for His Majesty in St George's Chapel.
Pr Henv Emlyn.

From Janv 9th 1790 to Novr 9th 1791 } both Inclusive.

Repairing the old Stalls, Canopys, Doors, Screens filling in various Compartments with figures and pieces of History, Assisting putting up the Artificial Stone Gallery, making Centers & Moulds for Masons laying the Timber & boarded floor & other work to prepare it to receive the Organ Cases finishing & putting them up, & assisting to put up the Organ, putting up Carriage for new Banner Irons, making Stalls & Desks for Choristers & the Poor Knights, altering the Soffeat of the Kings Closet, to admit of the new Stone Monument of Edward the 4th & finishing the Joiners & Carvers Work in the Choir.

	£	s.	d.
2095¾ days of Joiners at 2s 6d p	261	19	4½
Paid the Carvers	608	4	7
158 Ft 3 In Cube rough fir at 2s p ft	15	16	6
2 ,, 0 Cube Oak at 3s	0	6	0
13 ,, 6 Supl 3 In. Deal, 90 ,, 9 Supl of 2½ Do, 154 ,, 6 Supl of 2 In Do, 268 ,, 0 Supl of 1½ Do, 783 ,, 9 Supl of 1¼ Do, 296 ,, 6 Supl of In Do, 32 ,, 6 Supl of In clean deal, 280 ,, 9 Supl ¾ deal, 51 ,, 9 Supl of ½ In. Do	31	1	0½
40 ,, 9 Supl of 3 In Wainst, 153 ,, 2 Supl of 2 In Do, 133 ,, 0 Supl of 1½ Do, 409 ,, 7 Supl of 1¼ Do, 385 ,, 6 Supl of In Do, 515 ,, 8 Supl of ¾ Do, 3 ,, 3 supl of ½ In Do, 134 , 6 Supl of ¼ In Do	57	17	9¼

11 hund 20d, 26¾ hund 10d, 13½ hund 8d, 26¾ hund 6d, 44 hund 4d, 44½ hund 3d, 67½ hund 2d nails, 3 lb of Spikes, 60¼ lb of Glue		8 : 0 : 9
Fish Skin, Sand Paper, Oil, Stain, Brushes &c.		11 : 11 : 9½
Firing & Candles		11 : 4 : 0
To use & waste of 50 ft Cube fir, 29 20 ft Baulks, 1163 ft sup[l] In. deal, 44 ft Sup[l] whole deal, 729 ft sup[l] In Do, 252 ft sup[l] ¾ Do, No. 98 Scaffold Cords, Packing Cases &c.		19 : 11 : 9
Carriage of Materials to & from the Church		4 : 10 : 0
		£1030 : 3 : 6¾

Total of Artificers Bills—
From Jan. 9th, 1790, to Nov. 9th, 1791.

	£ s. d.	
Stone Mason Jn[o] Merryman	219 : 17 : 10	
Smith Jn[o] Davis	162 : 18 : 7½	
Plumber Rich[d] Rimington	10 : 7 : 5¼	
Painter & Glazier W[m] Webb	281 : 3 : 9	
		674 : 7 : 7¾
Goods deliver'd from London for the Choir		
W[m] Parker & Sons Bill for Lamps	103 : 12 : 0	
Kent & Luck's Do for Carpet for the Altar	76 : 18 : 6	
		180 : 10 : 6
		£1885 : 1 : 8½

[Here follows :]

An Account of all the great Works which have been executed in St George's Chapel Windsor since the Year 1782.

[The " Account " is a verbatim copy of that in Mr. Fisher's Draft, and is followed by a like copy of the subscription list.]

[It concludes on the last page in this wise, in Emlyn's own hand :]

	£ s. d.
Joiners and Carvers Work .. .. Cash paid for Do .. .. On which Sum no Profit has been charged	4365 : 8 : 2

Also

For my Attendance and Direction of the Work no charge has been made.

[*signed*] Hen[y] : Emlyn.

Following upon the numerous works in the interior of the Chapel, efforts were made to renew the decayed work of the exterior. On 9th January, 1792, the following Act of Chapter was passed :

Mr Emlin having delivered an Estimate for the reparation of all the Ornaments on the Outside of the Church amounting to £625. 0. 0

Ordered that the Treasurer see a certain Quantity be repaired each Year amounting to about One Hundred pounds.

A few years later this direction occurs :

1803. 15th January.

Ordered that the Stone Mason do proceed in the repairs of the Chapel on the North Front to the amount of Fifty pounds in the course of this Year, and that the same be executed, not with Roman Cement as lately but with Stone.

Notwithstanding the concluding direction of this order a lot of repair was done in Roman cement before and after 1828, of which the following may serve as a sample :

1829. 7th January.

Agreed and Ordered that the following Estimate be Approved Viz[t].

For Reinstating in Roman Cement two Turrets on the South Side of St George's Chapel to imitate Stone. To Reinstate the Plinth or Bases of two Pannels of ornamental Battlements with Roman Cement amounting to £10 2.

In 1841 at the chapter meeting on 17th May it was

Ordered that Mr. Blore the Architect be requested to make a general Survey of St. George's Chapel, & to apply to the Treasurer for instructions.

This was followed by a report from Mr. Blore on the precarious condition of the west window, recommending its complete renewal, which was agreed to, and finally carried out.

The later history of the chapel consists of a constant series of repairs, first to one part of the building, then to another, a recital of which is quite unnecessary. Any of special moment will be mentioned presently in connexion with the description of the chapel.

NOTES TO CHAPTER XXI.

[1] In the Precentor's Account for 1369–70 [xv. 56, 3] are the following entries:
In crochis emptis pro suspencione pannorum cericorum circumquaque autentici altaris, ijs.
Et in factura j pelvis petrosi pro locione manuum retro autentisi altaris [*sic*] vjd.
Et in factura foraminum in parietibus in utraque parte autentisi altaris pro chrochis ijd.

[2] 1383–4. "Thome Payntor de Evere pro mundacione de le Rerdos contra festum Sancti Georgij ijs." Precentor's Account, xv. 56, 7.
1388–9, among other repairs: "Cuidam aurifabro pro reparacione . . . . unius Tabule stantis retro magnum altare." Precentor's Account, xv. 56, 11.
1416–17. "In emendacione unius veteris panni de tartaryn cum aquilis de auro verberati pendentis coram tabula de alabaustro supra summum altare rodati a ratonibus et muribus per multos annos elapsos per Johannem Taillor de Wyndesore viijd." Precentor's Account, xv. 56, 23.
1429–30. "In ij stapulis de ferro stannato emptis ad ponend. in tabula de alabastro super altare pro corda de recta tractanda ab una stapula ad alium xvjd." Precentor's Account, xv. 56, 29.
1449–50. "Et solut. eidem Johanni [Haket] pro mundacione de la founte of alybastre coram summo altare, xx.d." Treasurer's Account, xv. 34, 44.
1478–9. "Et solut. cuidam viro pro mundacione tabule magne de Alabastro supra summum altare in capella ad ij vices xx.s. Et solut. pro oleo ad idem opus per dictum virum empto ij.s." Treasurer's Account, xv. 34, 56.

[3] 1416–17. "In cera pendenti empta pro clausura tabule retro magnum altare iiijd." Precentor's Account, xv. 56, 23.

[4] Printed in Dugdale's *Monasticon Anglicanum* (ed. Caley, Bandinel and Ellis), vi. 1362.

[5] "In j planca empta pro uno ffauzeauter super altare iiijd. In ij estrichbordis emptis pro brakettis inde faciendis ad supportandum idem ffauzauter pro Jocalibus superponendis xvjd." Precentor's Account, xv. 56, 29.

[6] (11th November, 1418). "Domino nostro Regi in Cameram suam In denariis in eandem cameram liberatis per manus Comis Melver aurifabri in precio xx lb. ij unc. di. argenti in massa empt. pro emendacione unius ymaginis beate Marie pro capella Regis sancti Georgij infra Castrum de Wyndesore precij libre xxxs. xxxli. viijs. iiijd." [m. 5]
(11th March, 1418–19). "Domino nostro Regi in Cameram suam In denariis in eandem cameram liberatis per manus Comis Melver goldesmyth pro factura cujusdam ymaginis beate Marie virginis pro capella sancti Georgij infra Castrum Regis de Wyndesore . . . . xxx.li." [m. 15] Issue Roll, Michaelmas, 6 Henry V.
[? 1418–19, heading lost.]
"In solucione facta pro factura ferrementi ad Imaginem beate M.—viij.s.
Pro factura (?) et sematura j panni status pro Imagine beate M. et j. rydell ad idem scilicet pro pictura eorundem ex convencione in grosso xxvjs. viijd.
Et in vj ulnis de bokeram nigro pro panno status Imaginis beate M. iiijs. viijd.
In ix ulnis panni linei pro j ridell fiendo ad predictam Imaginem ulna ad viijd. vj.s.
Thome Stonhole pro ymagine Marie cariata a Wyndesore usque London vjs. viijd." Treasurer's Account, xv. 34, 33.
The following later entries also occur:
1449–50. "Pro emendacione unius clothe pro uno trappure equi dato Collegio que quidem vestura pendet coram ymagine beate Marie virginis xij^{d}." Treasurer's Account, xv. 34, 44.
1479–80. "Et solut. Willelmo Smyth pro ferramentis super quibus pendet pallium supra ymaginem beate Marie supra summum altare ponderis xxix librarum capiendo pro libra j^{d}. ob. q^{a}. iiij^{s}. ij^{d}. ob. q^{a}." *Ibid.* xv. 34, 57.

[7] *Archaeologia*, xlii. 97.

[8] 1410–11. "Item in expensis circa mundacionem armorum ymaginum sancti Georgij [xls. *altered to*] xxs." Treasurer's Account, xv. 34, 27.
1416–17. "In emendacione et purgacione Armorum Sancti Georgij juxta magnum altare per Johannem Furbussher de Vasconia ex convencione in grosso facta per Decanum Collegij xxs." Precentor's Account, xv. 56, 23.
1429–30. "Solut. Thome Furbour de Wyndesore pro mundacione sotularium et de les greves ymaginis Sancti Georgij viijd." Precentor's Account, xv. 56, 29.

[9] "Solut. Johanni Squyer carpentario pro factura ostij de la tresaunt in capella versus domum domini decani. Et solut. Willelmo Smyth pro factura le hengys ad idem ostium et pro emendacione sere ad idem ostium in toto xijd." Treasurer's Account, xv. 34, 54.

[10] 1387–8. "Pro reparacione duorum angelorum super sepulchrum." xv. 56, 10. The sepulchre may not, however, have been a permanent structure.

[11] "una tabula lignea stans super parvum altare in parte boreali ex opposito summo altari cum platis et imaginibus cupris deauratis continens passionem sancti Georgij."

[12] 1377–8. "Item recept. de ix.li. iij.s. x.d. receptis pro xv gladijs et xxxiiij galeis venditis et una zona argentea que fuit circa gladium comitis de Bedeforde. unus gladius qui fuit domini principis venditus Johanni Walse aurifabro Londoñ. pro xls. alius gladius venditus Johanni Mareys pro iiijs. ijd. alius gladius venditus Roberto Busch pro iiijs. j galea vendita Johanni Bernolby pro vjs. viijd. Ceteri gladij et galee similiter venditi per Johannem Elnestrowe pro C.s. zona predicta argentea cum j chap. vendita Johanni Walse aurifabro predicto pro xxixs." Precentor's Account, xv. 56, 4.

[13] "Pro factura et meremio armarioli ante stallum Decani xijd." Precentor's Account, xv. 56, 13.

[14] 1415–16. "In ij rubiis banqueris de armis sancti Georgij pro formulis chori vjs. viijd." Precentor's Account, xv. 56, 22.

[15] 1428–9. "In scabello empto London. per decanum ad standum coram Rectoribus in choro ad supponendos libros cum sederint in medio chori xvjd." Precentor's Account, xv. 56, 28.

[16] 1388–9. "Cuidam aurifabro pro reparacione . . . . unius Candelabri pendentis coram magno altari." Precentor's Account, xv. 56, 11.

[17] 1363–4. "Solut. Johanni Neel pro emendacione pelvis pendentis in choro ijs." *Ibid.* xv. 56, 1.
1402–3. "Pro factura et pregacione [*sic*] pelvis pendentis in medio chori et pro emendacione crucis processionalis et pro cordula ejusdem pelvis xxijd." *Ibid.* xv. 56, 18.

[18] 1416–17. "Junius. In cariagio magni Candelabri de dono Imperatoris de superiori custode usque in Capella Sancti Georgij per Johannem Ryall carpentarium vjd.

Et in xij scaffold loggis emptis per eundem de Johanne Dyer de Eton pro eodem pendendo xijd.

Et in iiij loggis et v tabulis emptis de dicto Ryall pro eodem xijd. Et eodem pro labore suo iiijd.

Et in serratura unius magne arboris de Elme per eundem pro dictis scaffold. ixd.

Et eidem pro factura dict. Scaffold. bina vice xiiijd. Et Willelmo Carpentario auxilianti eidem vjd.

Et eidem Ryall pro deposicione dict. Scaffold. viijd. Et in clavibus emptis per eundem pro eodem vjd.

Et in iiij bz carbonum emptis ad consolidanda pinnacula et flores ac ad alia necessaria dicte candelabri fracta iijd. ob.

Et in xlviij lb. ferri operatis de novo emptis de Ricardo Ferrario pro eodem pendendo ixs.

[Also charges for 38 lbs of old iron, 3s. 2d.; and 104 lbs of iron bought for 6s.; to the blacksmith for working it, 6s. 8d.; to help in hanging it, 6s. 8d.]

In una cera cum clave empta pro ostio occidentali in porticu Capelle tempore operis dicte Candelabri vd." xv. 56, 23.

[19] In an inventory taken in 1534 it is described as: "a monstrans of Sylver and gylt | and seynt George is hart stondyng in golde closed in byrall yn the myddes yn the uppar parte the image off the Crucyfyx | under that | the image off or lady & ye image off or savyowre." P.R.O. Chapter House Book $B\frac{2}{14}$.

[20] The following entries occur in the accounts:

1369–70. "Pro emendacione serure hostii in pulpito cum clavi vjd." Precentor's Account, xv. 56, 2.

1385–6. "Pro emendacione parvi ostii juxta pulpitum vjd." *Ibid.* xv. 56, 8.

? 1460–1. "Et solut. Ricardo Walter pro reparacione de le pulpete et reparando super hostium claustri . . . xijd. Et solut. pro le pulpete jd." Treasurer's Account, xv. 34, 47.

[21] 1400–1. "Solut. Johanni Wolf carpentario pro lectrino in pulpito et pro emendacione stallorum in choro iiijd." Precentor's Account, xv. 56, 16.

[22] 1396–7. "Dat. domino Nicholao clerico Regis pro emendacione organorum vjs viijd precepto Custodis." *Ibid.* xv. 56, 15.

1419–20. "In emendacione veterum organorum iijd." *Ibid.* xv. 56, 25.

[23] 1382–3. "In iij tabulis emptis pro altari in pulpito x di.s. In ij bendes ferreis pro dicto altari vjd." *Ibid.* xv. 56, 6.

A charge in 1393–4 of 12d. paid "Willelmo Cokkyl carpentario pro factura j parvi altaris et duorum Trestellorum" [*Ibid.* xv. 56, 13] may refer to the altar in the *pulpitum*. It seems to have been only a temporary wooden affair.

[24] 1369–70. "In stipendio j carpentarij ad tascam pro factura novi lavatorij secundi altaris vjs. viijd In iij ulnis panni linei emptis pro manutergiis altaris beate virginis et secundi altaris ijs vjd." Precentor's Account, xv. 56, 2.

1415–16. "In emendacione j ffrenge de Perles et ij aliorum ffrenges pro altaribus exterioribus." *Ibid.* xv. 56, 22.

1416–17. "In vij ulnis .iij. quarteriis panni linei de Flandria emptis de Johanne Sharp de Wyndesore pro ij fruntis et ij counterfruntis et ij fruntellis inde faciendis pro ijbus bassis altaribus in Capella v.s. ijd. precij ulne viijd." *Ibid.* xv. 56, 23.

1428–9. "Et in iiij Cusshonys viridibus de Tapsrie operatis cum armis Sancti Georgij emptis per decanum ad ponend. sub genibus duorum qui audiunt missas ad altaria bassa in Capella precij pecij ijd viijd." *Ibid.* xv. 56, 28.

1430–1. "Et de xxij Storeis factis de flaggis magnis et parvis videlicet j magnum pro magno altari et .ij. magnis pro duabus bassis altaribus et xix aliis pro choro precii in grosso iij.s." *Ibid.* xv. 56, 30.

[25] "In emendacione unius sere infra clausuram in qua canonici celebrant ijd." *Ibid.* xv. 56, 14.

[26] 1379–80. "In emendacione repaguli ostii australis vjd." *Ibid.* xv. 56, 5.

1391–2. "In reparacione ostii borealis Capelle xijd. In uno clave pro barra hostii occidentalis iijd." *Ibid.* xv. 56, 12.

1416–17. "In una sera de novo reparanda per Ricardum Ferrarium cum imposicione super repagulum ostij occidentalis predicte capelle iiijd." *Ibid.* xv. 56, 23.

[27] 1388–9. "In una ulna de Canvase empta pro fenestra in occidente parte Capelle vjd." *Ibid.* xv. 56, 11.

[28] 1416–17. "Et in j nova clave empta de eodem Ricardo [Ferrario] pro ostio super le vyce in parte occidentali ejusdem Capelle ijd." *Ibid.* xv. 56, 23.

[29] 1391–2. "Johanni Baron Roberto Baron et Roberto Bellerynger pro factura pavimenti in le Galile x.d." *Ibid.* xv. 56, 12.

1400–1. "In Mt tegulis pro pavimento galilee vijs. vjd. Item in zabulo pro dicto pavimento iiijd. Item in calce vivo ad idem opus xd. Item pro operacione ejusdem xvjd. Item pro pavimento porticus galilee xiiijd. Item in cariagio tegularum pro dicto pavimento xd." *Ibid.* xv. 56, 16.

1416–17. "In una cera cum clave empta pro ostio occidentali in porticu capelle . . . vd." *Ibid.* xv. 56, 23.

1426–7. "Solut. Johanni Horstede joyner de Wyndesore pro factura j fenestralis de ligno pro fenestra in capella vocata Galile ex parte australi iiijd. In panno lineo empto de Isabella Northfolk pro dicto fenestrali viijd. ob. In solucione Thome Fletcher de Wyndesore pro le seryng dicte fenestralis xiiijd. Et solut. Thome Staynour de Wyndesore pro pictura ejusdem fenestralis ad modum fenestre vitree iiijd." *Ibid.* xv. 56, 27.

1445–6. "Pro j cera pro ostio superius in le Galilee iijs." *Ibid.* xv. 56, 33.

1477–8. "Solut. Willelmo latysmåker pro factura j latys juxta ostium capelle Collegij vjd. ob." Treasurer's Account, xv. 34, 54.

[30] [1443–4]. "Custus novi palacij juxta Capellam.

Et in stipendio Johannis Wheteley carpentarii existentis circa opus novi palacij juxta Capellam et circa lez rayles infra Claustrum (41 days at 6d.) .. .. xxs vjd

[Also payments to seven other carpenters: John Feyth for 35 days, 17s. 6d.; Roger Caundoy and Thomas Cokkes for 37 days, 18s. 6d. each; Laurence Pennevey and John Bysshop for 16 days, 8s. each; John Boun for 12 days at 5½, 5s. 6d.; and William, son of John Wheteley for 17 days at 4d., 5s. 8d.]

Et in stipend. Johannis Devynessh et Roberti Devynnessh pro sarracione vc de slitware cap. pro Centena xvjd et vc de bastard quart' bord. Centena ad xiiijd.. .. .. xijs vjd

Et in stipend· eorundem Johannis et Roberti pro sarracione ijc de slitware Centena ad xvjd et vc de quart' bord ad xiiijd Centena ad deserviend. pro palacio predicto.. .. .. .. viijs vjd

Et solut. Johanni Cornewaille pro cariagio viij carect. meremij de Evere usque Wyndesore pro dicto palacio cap. pro cariagio xijd .. .. viijs

Et solut. eidem Johanni pro cariagio xvj carect. meremij de Thorneywode usque le Sawyngput cap. pro cariagio vjd .. .. viijs
Et in stipendio Walteri Hamond pro cariagio j carectate meremij de Evere usque Wyndesore pro dicto palacio .. .. xijd
Et solut. eidem Waltero pro cariagio ij carect. meremij de Thorneywode usque le Sawyngput pro dicto palacio cap. pro cariagio vjd .. .. xijd
Et in stipend. Johannis Wodeland et Johannis Sircestre pro sarracione meremii ad deserviend. pro dicto palacio per iiij dies cap. quilibet eorum per diem vjd .. .. iiijs
Et in stipend. Ricardi Norgent pro cariagio iij carect. meremii de Thorneywode usque Wyndesore cap. pro cariagio xijd .. .. iijs
Et solut. eidem Ricardo pro cariagio ij carect. meremij de Thorneywode usque le Sawyngput cap. pro cariagio vjd .. .. xijd
Et solut. Johanni Flodegate pro prosternacione xvij okes ad deserviend. pro dicto palacio cap. pro le oke ijd .. .. ijs xd
Et solut. Roberto Middelton tyler pro le pynnyng subtus le pale predicto et whitlymyng in claustro et in vestiario per xij dies capienti per diem vjd .. .. vjs
Et solut. Johanni Lauerence laborarij coadjuvantis dictum Robertum in materijs predictis per xij dies cap. per diem vd. .. .. vs
Et solut. Philippo Middelton de Eton pro $^{c}_{iij}$ de v penynaiꝭ emptis pro palacio predicto Centena ad vd .. .. xvd
Et solut. Johanni Scorier pro factura xxiiij puteos pro palacio predicto inde affirmando capienti pro puteo ijd .. .. iiijs
Et solut. alia vice Roberto Devenyssh et socio suo pro sarracione $^{c}_{iij}$ et d j de bastard quart' ad deserviend. pro dicto palacio Centena ad xvjd .. .. iiijs viijd
Et in iijc de vpenynaiꝭ emptis alia vice emptis ad dictum palacio precij C vd .. .. xvd
Et in ijc de vpenynaiꝭ emptis alia vice de Jamno Frenssheman ad opus predictum Centena ad vd xd
Et in clavis emptis ad emendacionem ij parvorum ostiorum ad finem capelle emendand. .. jd. ob
Et in hokis et hengis emptis pro ostiis palacij predicti in grosso .. .. xvjd
Summa—viijli. xvjs vd ob." Treasurer's Account, xv. 34, 41.

[31] 1376–7. "In stipendio j carpentarij facientis j trianguli pro capis cericis capientis per diem vjd. pro xxvij diebus—xiijs. vjd." Precentor's Account, xv. 56, 3.

[32] 1379–80. "In ij cliketis cum iij clavibus pro ambobus ostiis vestibularii iijs." *Ibid.* xv. 56, 5.

[33] 1394–5. "In uno pari gemews pro hostio cujusdam domus in qua vinum solebat jacere infra vestiarium ijd." *Ibid.* xv. 56, 14.

[34] 1385–6. "In stipendio dicti Johannis Wolff circa tectum vestibuli Capelle per xix dies—ixs. vj.d. capientis per diem vjd.
Et valecto suo per idem tempus pro eodem opere vjs. viijd.
In stipendiis ij hominum ad sarrandum per xiiij dies capientum per diem xxd.....xjs. viijd.
Et pro Mꝭ sprygnail ad idem.....iiijs. ijd.
Et in cervisia empta et data iiijor hominibus ad portandum maeremium ad sarrandum usque ad magnam aulam.....vjd.
In pane empto jd pro eisdem.
Et dat. Thome plomere pro labore suo iijs. iiijd." Treasurer's Account, xv. 34, 15.

1407–8. "In emendacione hostij super plumbum et pro emendacione celature superioris vestiario....iiijd." Precentor's Account, xv. 56, 19.

[35] "Et solut. Johanni Squyer carpentario pro factura ostij de la tresaunt in capella versus domum domini decani. Et solut. Willelmo Smyth pro factura le hengys ad idem ostium et pro emendacione sere ad idem ostium in toto. xijd." Treasurer's Account, xv. 34, 54.

[36] See ante, page 238.

[37] Patent Roll, 15 Edward IV, part i. m. 7*d*.

[38] "*Pro Episcopo Sar.* Rex Venerabili in Christo patri Ricardo Episcopo Sar. consanguineo nostro salutem. Quia capellam novam in honore beate Marie ac sancti Georgij martiris infra Castrum nostrum de Wyndesore edificare et construere intendimus ac eciam domino favente proponimus cujus quidem edificacionis et construccionis tam circa Capellam predictam quam alia diversa opera nostra de novo ibidem construenda constituimus et assignavimus vos Magistrum ac supervisorem per alias literas nostras patentes. Jamque nuper prout visui supponimus corporali edificia ibidem nonnulla in solo nostro antiqua et nimia vetustate consumpta ac eciam muri parietes et diversorum officiorum domus prefatis edificacioni et construccioni obstant seque inordinate opponant impedienter quominus intencionem nostram adimplere commode poterimus. Volentes igitur omne impedimentum nostre intencionis et obstaculum ammoveri penitus et auferri dicta edificia quecumque muros parietes ac officiorum domus qualescumque dictis edificacioni et construccioni obstantes seque inordinate ut prefertur in solo nostro opponentes ab occidentali parte Capelle ibidem ab antiquo constructe usque ad muros ejusdem Castri nostri tam ad et super muros ex parte boriali quam ex parte occidentali in qua Turres vulgariter nuncupate *Cluer ys Towre* et *le Amener is Towre* et *Barner is Towre* situantur ac eciam australi usque ad campanile ibidem exclusive de iciendi prosternendi destruendi ac eciam funditus demoliendi absque aliquo impechiamento impedimento seu calumpnia nostri et heredum nostrorum aut Officiariorum nostrorum quorumcumque ac omnem et omnimodam materiam eorundem edificiorum murorum parietum aut domorum officiorum sic ut prefertur deiectorum prostratorum destructorum ac funditus demolitorum sive maeremii sive tegularum tabularum ferramentorum lapidum seu alterius cujuscunque rei fuerit aut quocunque alio nomine censeatur removendi auferendi exportandi et abducendi ac removeri auferri et a solo nostro predicto exportari ac abduci faciendi et eisdem ad alia edificia ad voluntatem vestram infra idem Castrum nostrum utendi et juxta discrecionem vestram prout melius vobis videbitur tam de solo edificiis muris parietibus et officiorum domibus ac eciam turribus supradictis quam de ipsa materia qualitercumque disponendi absque aliquo compoto nobis aut heredibus nostris imposterum inde reddendo ac illa et alia quecumque in hac parte et circa premissa necessaria denariis nostris et expensis faciend. et ordinand. Vobis de cujus fidelitate circumspeccione diligencia ac experiencia plenariam fuduciam [*sic*] habemus specialiter et ex certa sciencia nostra committimus et mandamus ac potestatem omnimodam et auctoritatem plenariam concedimus per presentes. In cujus etc. Teste Rege apud Cantuar xij die Junij. per breve de privato sigillo et de dat' &c."
Patent Roll, 15 Edward IV, part ii. (No. 536) m. 18.

[39] S. Bentley, *Excerpta Historica or Illustrations of English History* (London, 1831), 366, 367, 372, 373.

[40] Patent Roll, 16 Edward IV, pt. ii. (539) m. 11.

[41] These are printed as an Appendix to this Chapter.

[42] In the Issue Roll for Easter, 22 Edward IV (1482), is a payment of 10s. 10d. "to John Crowcher for the reparation and amendment of a certain crane at London, called the Heydox Crane, damaged by the weight of

King's tomb there landed, paid to his own hands by command of the under Treasurer." F. Devon, *Issues of the Exchequer* (London, 1837), 502.

[43] " Et solut. pro ix asseribus de Waynscot emptis ad faciendum pulpitum in nova ecclesia et carpentario pro facture [*sic*] ejusdem et fabro et pro ferramentis pertinentibus eidem x.s. vij.d.

Et solut. in expensis circa remocionem Regis Henrici vj^ti^ de Chertsey usque huc ut patet per billam vli. xs. ijd." Treasurer's Account, xv. 34, 60.

[44] " Et solut. pro reparacione lectrini sive Candelabri de auricalco in novo Choro ad manus Magistri Vaughan iiijli.

Et solut. Ricardo Byrtte carpentario pro factura stalli decani ijs." *Ibid.* xv. 34, 63.

[45] " Johanni Roche pro vitriacione fenestre occidentalis juxta finem novi chori per spacium vij dierum iijs. vjd.

Roberto Smyth pro duplici pari de le hokys et totidem hengis et duobus bolts ad hostium in fine chori ponderancia xxvli. et di. precium le li. jd. ob. qr. Summa in toto iijs. viijd. ob.

Edryche carpentario pro factura ostii duorum faliorum [*sic*] in introitu magni chori xijd.

Pro emendacione tecti super organa ad pluviam propulsandam, etc. xxd." *Ibid.* xv. 34, 66.

[46] " Et solut. Edrych pro opere trium dierum ad faciend. skafald et super positione scalarum et deposicione earundem super le northe cros yle ecclesie xviijd.

Et solut. Johanni Roche glasier pro vitriacione de le ij panys de novo vitro in le north yle ecclesie magne, etc. iijs. iijd." *Ibid.* xv. 34, 66.

[47] Patent Roll, 21 Edward IV, part 2, m. 17.

[48] " Ricardo Birt pro Reparacione iiij^or^ hostiorum viz ij [in] parte occidentali ecclesie nove et ij in parte orientali ejusdem xii.d.

Roberto Smyth pro ij paribus le Hookis pro eisdem ostijs ponderantibus vj lb. (at 1¾d.) xd. ob.

Pro ij paribus le hanges ij paribus le hookes et iiij boltes pro ijbus ostiis in le vices in summitate ecclesie ijs. viijd." xv. 34, 70.

[49] Bentley, *Excerpta Historica*, 108, and Brit. Mus. Addit. MS. 7099, pp. 34, 35.

[50] *Ibid.* 120.

[51] " Etiam in nobilium virorum sepulchris ymagines suprapositæ defunctorum perpetuo representant laudem et honorem. In ecclesiis etiam fiunt opere lapidio plurima tabernacula pro talibus ymaginibus infra ea situandis; unde in novo opere collegii de Wyndsor tam infra quam extra habundant talia tabernacula. Rogatus ergo a venerabili viro, magistro dicti operis, magistro Johanne Seymor in ultimis diebus egregiæ memoriæ regis Edwardi quarti, ut, ad complacentiam dicti domini regis, opusculum facerem de regibus et principibus ecclesiarum et civitatum fundatoribus, ut in tabernaculis ymagines eorum ad nominum eorum perpetuationem honorifice collocarentur; ad instantiam igitur dicti venerabilis mei olim Oxoniæ conscolaris, et præcipue ad complacentiam dicti nobilissimi regis successorumque suorum animos exilarandos hoc opusculum aggressus sum, non tamen continuavi, aliis materiis impeditus." *Joannis Rossi Antiquarii Warwicensis Historia Regum Angliæ* (ed. T. Hearne, Oxford, 1745), 120.

[52] " Maister William Smyth Bisshop of Lincoln, Sir John Shaa Knight, Richard Empson, Maister Hugh Oldom clerk, Symond Digby, Humfrey Conyngesby, William Coope, John Cutte, and Nicholas Compton."

[53] By her will dated 15th December, 1507, and proved 7th February following, she desired " to be buried in the churche of the college of Wyndsore bye the body of my husband." P.C.C. 32 Adeane.

[54] P.C.C. Blamyr, 13, 26.

[55] See *post*. [56] See *post*.

[57] These bear the date 1678, and are ornamented with the Star and Garter of the Order.

[58] These do not seem to have been set up.

[59] The original is in the possession of the Dean and Chapter. There is also a duplicate copy in another hand.

[60] 1782. 1st July.

The Chapter agree to subscribe five Hundred pounds towards adorning the East Window of the Chapel.

1783. 23rd January.

Ordered that the Sum of five hundred pounds agreed to be subscribed in a former order by the Chapter towards adorning the East Window, be made 500 Guineas in consequence of the rest of the Subscribers giving Guineas instead of Pounds.

[61] 1788. 7th July.

The Chapter agree that a Sum not exceeding Five Hundred pounds be allotted by them towards the new paving of the Church.

[62] When the Prince Imperial's cenotaph was set up in the chapel, this font was buried beneath it!

A good illustration of it forms Plate XI in John Harrington's "St. George's Chapel, Windsor," published in London in 1872.

APPENDIX TO CHAPTER XXI.

Accounts, etc. Exchequer K.R. Bundle 496/17. 11th Jan. A°. 17° (1477–8)—11th Jan. A°. 18°. (1478–9).

Endorsed: Capella Sancti Georgij infra Castrum de Windesore. Compotus Nove Edificacionis ibidem De anno Regni Regis Edwardi iiij^ti^ xviij^mo^.

Capella de Wyndesore.

Compotus Reverendi in Christo patris et domini domini Ricardi Beauchamp dei gracia Sar. Episcopi de receptis et soluccionibus per ipsum habitis ex mandato domini Regis nunc Edwardi iiij^ti^ super operibus et nova edificacione Capelle regie sancti Georgij infra Castellum Regis de Wyndesore tam per literas dicti domini Regis patentes sub magno sigillo suo datas xix° die Februarij anno xiij° dicti Regis nunc eidem Reverendo patri inde confectas et super hunc compotum ostensas quam per breve dicti domini Regis de Privato Sigillo suo datum xxj° die Februarij anno regni suo xvj° Johanni Broke et Thome Swanne auditoribus Scaccarij sui et utrique eorum directum. Dant. prefatis auditoribus et utrique eorum annuatim de tempore in tempus durantibus prefata edificacione reparacionibus et operibus sufficientem auctoritatem per idem breve ad computandum cum prefato reverendo patre et ad allocandum per sacramentum suum vel per sacramentum deputati sui seu deputatorum suorum omnes summas monete per ipsum vel deputatum suum seu deputatos suos receptas et solutas pro et super empcione maeremii. Petrarum.Ferri.Plumbi. Vitri vel aliquorum aliorum Stuffur et Instrumentorum vel. Toles pro dictis edificacionibus reparacionibus et operibus provisis et emptis et providendis et emendis et ad allocandum prefato reverendo patri pro feodo Clerici operum dicte edificacione et reparacionum .xli. per annum. Ac pro vadiis magistri Iathami ejusdem edificacionis .xij li. per annum. et pro vadiis duorum provisorum pro eadem edificacione uni eorum vd. per diem et alteri iiijd. per diem annuatim pro tempore quo ipsi occupaverunt et occupabunt. ac eciam pro vadiis lathamorum. Carpentariorum. Plumbatorum. vel aliquorum aliorum artificiariorum vel laborariorum tam per diem quam per convencionem in grosso

aliquibus actu vel actubus auctoritate parliamenti de vadiis artificiariorum vel laborariorum in contrarie factis que Artificiarij et laborarij in dictis edificacione et operibus capiant non obstantibus. | et eciam ad allocandum prefato reverendo patri per suum sacramentum vel per sacramentum deputati sui seu deputatorum omnes summas monete per ipsos vel aliquem eorum solutas pro cariagio Petrarum macremii vel aliquarum aliarum Stuffurarum pro dictis edificacione reparacionibus et operibus provisis emptis vel provisis et emenditis per terram vel per aquam. et eciam ad allocandum et exonerandum ipsum Episcopum de omnimodis Instrumentis necessariis dicte edificacioni reparacionibus et operibus emptis et emenditis expcnditis et vastatis expendendis et vastandis et omnes summas monete solutas pro regardis et vesturis datis vel dandis secundum discressionem dicti Reverendi patris alieni persone laboranti equitanti vel transiunti pro bona edificacione dictarum edificacionis et operum vel pro provisione alicujus rei necessarie pro eisdem et eciam quod allocent annuatim prefato Episcopo durantibus dictis edificacione et reparacionibus omnimodus summas monete per ipsum vel per deputatum suum vel deputatos suos solutas vel solvendas pro aliquibus warrantes brevibus et omnibus alijs expensis factis et faciendis in attendend. pro sectis eorundem concernantibus dictas reparaciones edificaciones et opera ; et eciam pro una toga pro dicto Clerico operum xiijs. iiijd. pro una toga pro magistro lathamo x.s. pro una toga pro magistro Carpentario xs. pro una toga pro magistro Kerver dicte edificacionis xs. et pro una toga pro magistro fabro x.s. et omnes tales summas monete solutas vel solvendas pro omnibus togis datis vel dandis alicui alie persone vel personis dictis edificacioni et operibus pertinentibus prout per discressionem dicti reverendi patris erit et cogitatum erit necessarie. | et eciam Rex vult et concedit quod uterque Auditor predictus habeat et percipiat annuatim pro capcione dicti Compoti per annum integrum per manus prefati reverendi patris vel deputati sui seu deputatorum suorum iiijor marcas quas prefatus Rex vult quod allocentur in compoto predicto annuatim durante tempore dicte edificacionis et reparacionum prout in eodem breve plenius continetur Thome Canceller deputati prefati domini Episcopi videlicet tam de omnimodis denariis per ipsum causa edificacionis predicta receptis quam de omnimodis Custubus solutis misis et expensis per ipsum causa ejusdem edificacionis habitis ab xjo die Januarij anno xvijo Regis nunc Edwardi iiijti usque xj diem Januarij tunc proximum sequentem Anno ejusdem Regis xviijo scilicet per unum annum integrum ut inferius.

Arreragia. Idem oneratur de CC^{xx}_{iiij}xviij.li. xiij.s. qª de arreragiis ultimi compoti anni proximi precedentis prout patet in pede ejusdem compoti.

Recepte denariorum terre nuper Comitis Salopie [various sums] Summa $CCCC^{xx}_{iiij}$xj.li. iij.s. ij.d. ob.

Recepte denar̃ terre nuper Comitis Wiltes̃ [various sums] Summa CCC.li.

Recepte denar̃ terre domini de Morley [various sums] Summa Clxvij.li. xix.s. x.d. ob.

[Further sums from various manors] Summa Clj.li. viij.d.

Summa Totalis Recepte cum Arr̃ MlCCCCviij.li. xvj.s. ix.d. qu Dc quibus

Empcio necessariorum et Stuffur̃.

Idem computat solvisse pro Shovols Spadis cordis pro scafaldis ligandis. tegulis. Tilepynnes. ollis Bokettis cladis Belews pro forgijs crebris vergis pro scafaldis ligandis sale stramine Candelis pro fabris tabulis vocatis Waynscottis arboribus quercinis carbonibus maritimis et charcoles calibe fferro et platis ferreis ferrementis pro fenestris broddis Gymows boltis ferreis pro carres electro Tynpannes et clavis ac aliis rebus operibus facture dicte Capelle concernantibus prout particulariter patent in quodam libro dicti Computantis de particulis ubi predict. Stuffur̃ et rerum genera et summe particulares eorundem specificantur et declarantur Ac per sacramentum Thome Canceller deputati prefati domini Episcopi necnon per breve supradictum in titulo hujus compoti annotantur. Cxlj.li. viij.s. j.d.

Empcio lapidum de Teynton.

Et solut. pro ixmlDCClv pedibus lapidum vocat. Teynton Stone empt. de diversis personis ibidem pro edificacione predicta per Henricum Jenyns principalem Cementarium mensuratis quolibet pede ad ijd sicut continetur in dicto libro de particulis ac per sacramentum et breve predict. $^{xx}_{iiij}$li. v.s. x.d.

Convenciones in grosso.

Et solut. pro mundacione et enbosyng xviij Spaundrell xvij boteres̃ pro stallis in choro et pro mundacione iij bowtelles factura xiij entrecloses factura xxj Catirs et pro rotundat. bowtelles de lez lyntellis ex convencione in grosso facta sicut continetur, etc. xiij.li. xiiij.s. vj.d.

Et solut. Roberto Elis et Johanni Filles Kervers pro factura vj tabernaculorum (xl.li.) pro choro Ac Dirike Vangrove et Egidio vancastell pro factura Imaginis sancti Georgij et draconis (vij.li.) et Imaginarum sancti Edwardi et Imaginis Domini super Crucem cum Imaginibus beate Marie et sancti Johannis Evangeliste (iiij.li. x.s.) ex convencione in grosso videlicet pro quolibet pede in longitudine vs. sicut, etc. lj.li. x.s.

Et solut. diversis personis pro fractura lapidum vocat. Hethstone in fforesta de Crambourne. factura de Tallewode et prosternacione Arborum pro Skafoldis fiendis sicut, etc. iiij.li. xix.s. ix.d.

Expense et regarda.

Et in expensis Johannis Tresilian principalis fabri apud London ad attendendum per vj dies super factura unius magne Anvile et pro cariagio ejusdem usque Wyndesore. ac pro scriptura diversorum Warrantorum pro maeremio deliberando. scriptura literarum patentium pro custode terre et tenementorum nuper Comitis Salopie Ac in expensis Willelmi Kerver existentis apud London super factura tabernaculorum supervidenda. in expensis Thome Canceller deputati dicti domini Episcopi servientis et equorum equitantis diversis vicibus de Wyndesore Burford et aliis diversis locis pro Stuffura emenda denarios recipiendis pro dictis operibus Regis et in expensis Johannis Turpyn ad capiendos Cementarios in diversis locis pro operibus predictis. et in regardis datis principali Cementario principali kerver et principali carpentario sicut, etc. xx.li. vj.s. viij.d.

Cariagium lapidum de Teynton.

Et in expensis cariagii predictorum lapidum vocat. Teynton Stone de quarrura [*sic*] ibidem usque Burford et de ibidem usque Culneham et de ibidem usque Henley per terram prout continetur, etc. Clj.li. xiiij.s.

Cariagium de Heth Stone maeremio et aliis.

Et solut. pro cariagio de hethstone a fforesta usque Castrum cariagio maeremii de Upton usque Castrum. cariagio maeremii de Langley Asshrugge Farneham Wyke Feirefurse et Sunnynghille usque Castrum predictum. cariagio de Tallewod de foresta de Crambourne usque le lymekylne juxta Castrum predictum. cariagio lapidum vocat. Teynton Stone et Cane a ponte de Wyndesore usque Castrum necnon pro cariagio arene zabuli et calcis usti usque Castrum pro edificacione predicta prout etc. xxix.li. x.s. iij.d. ob.

Batillagium.

Et in batillagio diversarum Stuffurarum et rerum de London usque pontem de Wyndesore necnon in batillagio de Teynton Stone de Henley usque pontem de Wyndesore sicut etc. xxxvij.li. xiij.s. iiij.d.

Feoda et Vadia.

Et in feodis et vadiis diversorum officiariorum attendencium super operibus predictis viz Thome Cancellcr Clerici operum x.li. Johannis Jenyns principalis Cementarii xij.li. Johannis Tresilion [*sic*] principalis fabri ad xvj.d. per diem xxiiij.li. v.s. Willelmo Smyth pro iij quarterijs anni xl.s. Thome Nesse unius provisorum Cx.s. Reginaldi Yonge alterius provisorum iiij.li. viij.s. pro togis dictorum Clerici operum. principalis Cementarii. principalis Kerver et principalis Carpentarii xliij.s. iiij.d. pro parcello prati conducto apud Redyng pro macremio superponendo ij.s. in vadiis ijrum

Auditorum pro compotum capiendo assignatis Cvj.s. viij.d. in regardo Clerici Auditorum pro compotum scribendo vj.s. viij.d. et in expensis equorum Auditorum tempore auditus vij.s. vj.d. sicut etc. lxvj.li. ix.s. ij.d.

Vadia Artificiariorum.

Et in vadiis Cementariorum. positorum. Carpentariorum. Kervers. Sarratorum. Fabrorum. lymebrenners. tegulatorum. laborariorum. et aliorum artificiariorum operancium et laborancium in edificacione predicta pro tempore hujus compoti sicut diatim continetur in dicto libro de particulis ubi nomina singulorum artificiariorum et laborariorum et eorum vadiorum singillatim annotantur et declarantur etc. Dlv.li. vj.s. j.d. ob.

Custus facture Campanilis.

Et solut. pro boltis fferri Spike naile bonde et clavis et alijs necessariis emptis et expenditis super factura campanilis sicut continetur etc. xiij.li. viij.s. j.d. ob.

Custus in domo Capitulari.

Et solut. pro $\frac{xx}{iiij}$x virgis de Tapstri. Albis. Rubijs et viridibus cum armis sancti Georgij et le Gartor pro novo domo Capitulari et .ij. pecijs de borde Alisaundrs pro eadem domo et xiiij virgis panni viridis pro tabula in dicto domo Capitulari per mandatum dicti Domini Episcopi emptis per sacramentum et breve predicta xj.li. xiij.s.

Summa Omnium Expensarum et Solucionum predictarum MlClxxviij.li. xviij.s. x.d. ob.

Et debet—CCxxix.li. xvij.s. x.d. ob. qu Qui oneratur in compoto proximo sequente sicut continetur ibidem.

Accounts, etc. Exchequer K.R. Bundle 496/19 [1478–9—1479–80].

Endorsed: Capella Sancti Georgij infra Castrum Regis de Wyndesore. Compotus Nove Edificacionis ibidem ab xjmo die Januarij Anno xviijmo Regis nunc E.iiijto usque xj diem Januarij tunc proximum sequentem Anno ejusdem Regis xixno scilicet per unum Annum integrum ut infra.

Capella [sancti Georgij infra Castrum Regis] de Wyndesore.

Compotus Reverendi in Christo patris et domini domini Ricardi Beauchamp Sar. Episcopi de receptis et solucionibus per ipsum habitis [et factis] ex mandato domini Regis nunc Edwardi quarti super operibus et nova edificacione Capelle Regie Sancti Georgij infra Castellum Regis de [nova] Wyndesore tam per literas dicti domini Regis patentes sub magno sigillo suo datas xixno die Februarij Anno xiijmo dicti Regis nunc eidem reverendo patri inde confectas et super hunc compotum ostensas, etc. [as before. Writ dated 10th February, anno xixo to John Broke and John Clerk auditors, ending:] ab xjmo die Januarij anno xviijmo dicti Regis nunc E iiijti usque xj diem Januarij tunc proximum sequentem anno ejusdem Regis xixno scilicet per unum annum integrum ut inferius.

[Arrears: £229 17. 10¾.]

Recepta de domino Rege.

Et de CCC.li. per ipsum receptum de Cofris domini Regis ad iiijor vices infra tempus predictum. videlicet una vice xijmo die Januarij anno xviijmo apud parcum de Esthamstede per manus Johannis Molle pro lapidibus emendis vocatis Teyntonstone xx.li. secunda vice viijo die Aprilis eodem anno per manus Thome Frisseley pro lapidibus similiter emendis vocatis Teyntonstone $\frac{xx}{iiij}$.li. tercia vice xixo die Junij eodem anno apud Wyndesore in Coronis auri, C.li. et iiijta vice xxmo die Septembris eodem anno per manus Johannis Molle pro provisione lapidum vocat. Teytonstone et Canestone apud Manerium infra parcum in Coronis auri, C.li. in toto per iiijor billas indentatas super hunc compotum liberatas et examinatas Summa—CCC.li.

Recepta denariorum terrarum nuper Comitis Salopie. [Five payments of £300, £111 15s. 11d., £33 6s. 8d., £4, and £66 amounting in all to] Summa—Dxv.li. ij.s. vij.d.

Recepta denariorum terrarum nuper Comitis Wiltes. [Two payments of £19 12s. 11d. and £310 7s. 1d.=] Summa—CCCxxx.li.

Recepta denariorum terrarum et tenementorum Domini de Morley. [One payment of £103 12s. 6d.=] Summa—Ciij.li. xij.s. vj.d.

Recepte forinsece. [Two sums of £172 1s. 11¾d. and 66s. 8d.] Summa Totalis Recepte—MlDCliiij.li. xix.d. ob. De quibus

Empcio Necessariorum et Stuffur.

Idem computat solvisse pro diversis necessarijs. per ipsum emptis et provisis pro nova edificacione Capelle predicte. videlicet Candelis Tilepynnys Bromes virgis pro Scaffoldis ligandis Bokettis cordis vocatis Caputt Ropys et Capistris Tynnefoile Canvas. Corio vocato lether hungry Glewe. filo. vermylon. ferro. Calabe. ac pro diversis fferrementis emptis pro fenestris Capelle predicte. Tabulis vocatis quarter burde et Waynscottis maeremij. Carbonibus tam maritimis quam silvestris. clavis et Breke ac alijs diversimodis rebus sive necessarijs edificacionem Capelle predicte concernentibus sicut continetur in quodam libro etc. [*as in preceding account*] CCvj.li. vij.s. ij.d. ob.

Empcio lapidum.

Et in denariis per ipsum similiter solutis diversis personis apud Teynton in Com. Oxon. pro xmlCCClxj pedibus lapidum vocat. Teyntonstone ac pro Cxx Carucatis lapidum vocat. Milton stone necnon pro vj Carucatis consimilium lapidum vocat. Wynrisshstone de eisdem personis ad diversas vices infra tempus hujus compoti ad diversa precia emptis et provisis pro constructura sive edificacione Capelle predicte sicut continetur, etc., Cijli. xijs. xd.

Et in consimilibus denariis per ipsum solutis Johanni Shippe et Thome Danyell pro Cix doliis lapidum vocat. Canestone ab eisdem emptis ad diversa precia infra tempus predictum unacum ijs. xd. solutis Reginaldo Yong pro cariagio et batillagio lapidum predictorum sicut in dicto libro etc. xxxiij.li. xij.s. vj.d.

Convenciones in grosso.

Et in denariis per ipsum solutis diversis personis tam pro factura vij entercloses diversis Covertrees cum lez Chaptrelles ac pro factura diversorum Spandrelles quam pro factura ix Tabernaculorum et aliorum apparamentorum pro stallijs ordinatorum pro choro dicte Capelle. videlicet pro Militibus et Canonicis cum xxiijs. xd. solutis pro sarracione tabularum et prostracione maeremii pro edific. predictis ad diversas vices infra tempus predictum ut patet, etc. lxix.li. vj.d.

Factura de Talwode—lijs.

Expense et Regarda [as in account for preceding year=] xxij.li. x.s. vj.d.

Cariagium et Batallagium Stuffur:

Et in denariis per ipsum solutis pro cariagio lapidum de Teynton stone (ccxvli. xiiij.s. viijd.) ad diversas vices infra tempus predictum. videlicet de quarrura apud Teynton usque Burghford et de Burghford usque Colneham et abinde usque Henley per terram Necnon cum cariagio maeremii et tabularum (xij.li. xiijs. iiijd.) ad diversas vices infra idem tempus de diversis locis videlicet Waltham Benfeld Farneham Spersholt et Langley usque Castrum domini Regis de Wyndesore predictum. Necnon in consimili cariagio certarum Carucatarum de Talwode (Ciiij.s.) a dicta Foresta domini Regis de Cramborne usque le lymekyln. ac eciam in consimili cariagio (ixs. ixd.) tabularum de Waynscote plumbi et ferri. videlicet de ponte Regis apud Wyndesore usque Castrum predictum. Necnon arene zabuli et calcis usti. (lxs. ob.) ac eciam cariagio videlicet lapidum (viijli. xixs. viijd.) tam de Cane quam de Teynton scilicet inter pontem et Castrum predictum. unacum batillagio (lix.li. xvjs. viijd.) tam consimilium lapidum de

Teynton et Cane de Henley et London usque pontem predictum quam batillagio (xxijs. viijd.) diversarum tabularum de Waynscote Cere Rosyn Ferri et aliarum rerum necessariorum per aquam. videlicet de London usque supradictum pontem de Wyndesore ad diversas vices infra dictum tempus hujus compoti sicut continctur etc. CCCvij.li. xxij.d. ob.

Feoda et Vadia Officiariorum. [Set out, without details, as in account for 1477–8—1478–9. Total =] lxvj.li. xiij.s. v.d.
Vadia Artificiariorum. [No details, as before. Total =] CCCC$^{xx}_{iiij}$xvj.li. xv.s. v.d. ob.
Summa omnium solucionum et expensarum predictarum M^{l}CCCvij.li. vj.s. iij.d. ob.
Et debet—CCCxlvj.li. xv.s. iiij.d.

Accounts, etc. Exchequer K.R. Bundle 496/22.

Account of Richard Beauchamp bishop of Salisbury, from 11 January 19° E. IV (1479–80)—11 January A°. 20 (1480–1).

[Begins with a long heading as in 496/17 and 496/19. Writ dated 22nd March A°. to John Clcrk and John Coton, auditors.]

Arreragia—Summa CCCxlvj.li. xv.s. iiij.d.

Recepte denariorum de domino Rege.

Et de Clxvjli. xiijs. iiijd. per ipsum receptis de Cofris domini Regis super edificacionem Capelle predicte ad duas vices infra predictum tempus hujus compoti. Videlicet una vice secundo die Julij anno xx^{mo} per manus Johannis Molle pro provisione lapidum de Teynton C.li. secunda vice xix^{mo} die Decembris eodem anno per manus Magistri Thome Danet pro provisione lapidum de Teynton vocat. Vowtyngstone pro Insulis Capelle predicte .lxvj.li. xiij.s. iiij.d. per duas separales billas indentatas inde inter prefatos Johannem Molle et Magistrum Thomani Danet. ac dictum Thomam Canceller confectas recepcionem summarum predictarum separatum testificantur et super hunc compotum liberat.

Summa—Clxvj.li. xiij.s. iiij.d.

[Receipts from lands of Earl of Shrewsbury—£478 16s. 7d.
,, ,, ,, Earl of Wilts—£291 6s. 8d.
,, ,, ,, Lord de Morley—£57 6s. 8d.
Foreign receipts—£130.
Total receipts £1470 18s. 7d.] De quibus.

Empcio necessariorum et stuffuř :

Idem computat solvisse pro diversis necessarijs per ipsum emptis provisis et expenditis pro nova edificacione Capelle predicte ad diversas vices infra tempus predictum. Videlicet. Cordis. Capistris vocatis Gable Roopes Candelis Serris ferri pro serratura lapidum de Cane. Carucis. ferro. filo Scopis. Stramine Virgis pro Scafoldis ligandis. Bokettis. vitro. Ferro. Calibe ac diversis Ferramentis factis et ordinatis pro certis fenestris ejusdem Capelle. tabulis vocatis Waynscotes. Maeremio. Carbonibus maritimis et silvestribus et clavis diversorum generum. Ac alijs quam pluribus rebus sive necessarijs edificacionem Capelle predicte concernentibus. Ad usum nove edificacionis Capelle predicte ut premittitur emptis provisis perusitatis et expenditis infra idem tempus. ultra xxv. fodras. M^{l}DCCj quart'. xxj lb plumbi. xxxv dol. ponder. lapidum de Cane. Carbores quercine de provisione domini Regis. prefato Computanti. ad usum edificacionis predicte liberate. sicut continetur in quodam libro papiri ipsius Computantis. de particulis etc. etc. Cxliiij.li. xjs. xj.d. ob. di. q^{a}.

Empcio lapidum :

Et in denariis per ipsum similiter solutis diversis personis infra tempus predictum pro lapidibus ab eisdem emptis. Videlicet $^{xx}_{iiij}$vj dol. lapidum de Cane ix^{ml}Dccxxj pedibus lapidum empt. ad quarentenam de Teynton. C carucatis lapidum ad quarentenam de Shirborne .Clij doliis lapidum de Reygate. Cvij Carucatis ad quarentenam de Milton et $^{xx}_{iiij}$xiij Carucatis lapidum apud parvum Baryngton de eisdem personis ac diversa precia infra tempus predictum emptis et provisis pro constructura. sive edificacione Capelle predicte sicut continetur etc. etc. Cxxxvij.li. v.s.

Convenciones in grosso :

Et in denariis per ipsum solutis diversis personis ex diversis separalibus convencionibus cum eisdem in grosso factis infra tempus predictum. Videlicet tam pro factura ij Popeis ordinat. pro stallis in choro ejusdem Capelle. Ac lxij pedum de lez Traillez et Crestes ibidem. quam pro factura sex Tabernaculorum ordinatorum in Choro ibidem pro militibus et Canonicis. unacum lixs. xd. solutis pro scapulacione et prostracione maeremij et serratura tabularum pro edificacione predicta. Ac cum x.li. solutis pro jactura et liquefaccione xl fodrarum j quart' et xxj lb. plumbi pro coopertura novi tecti ejus Capelle infra tempus predictum ut patet in eodem libro etc. etc. lxij.li. xij.s. vj.d.

Factura de Talwode=68s. 1d.

Expense et Regarda. [Similar to those in accounts 496/17 and 496/19] = £26 6s.

Cariagium et Batillagium Stuffuř. [As before] = £349 18s. o½d.

Feoda et Vadia Officiariorum = £68 6s. 3½d.
[Payments to auditors " pro compotis edificacionum Capelle predicte. reparacionum Castri domini Regis de Wyndesore. ac edificacionis nove mansionis sive hospicij Vicariorum infra idem Castrum"] Necnon reparacionis magni Manerij infra Parcum vocatum le Olde parke.
Vadia Artificiariorum. [No details]=£457 10s. 6½d.
Summe omnium solucionum et expensarum predictarum M^{l}CCxlix.li. xviijs. vd. di q^{a}.
Et debet—CCxxj.li. j.d. ob. q^{a}. di.

Accounts, etc. Exchequer K.R. Bundle 496/23.

Account of Richard Beauchamp bishop of Salisbury, from 11th January, 20 Edward IV (1480–1)—18th October, 1481, and from 18th October, 21 Edward IV (1481)—11th January, 1481–2.

[Long heading as in preceding rolls, but ending :] ab xj^{mo} die Januarij. Anno xx^{mo} dicte Regis nunc E iiij^{ti} [*continuing in same hand but differently coloured ink*] ante quem diem. idem Episcopus. plene computavit in premissis usque ffestum sancti luce Evangeliste. accidens xviij^{o} die Octobris. anno xxj^{mo} Regis predicti quo die prefatus Episcopus obijt prout dictus deputatus asserit super sacramentum suum. scilicet per tria quarteria anni et vij dies. Necnon a predicto xviij^{o} die Octobris eodem anno xxj^{mo}. Regis predicti. usque .xj^{m} diem Januarij. tunc proximum sequentem scilicet per $^{xx}_{iiij}$v. dies. A quo quidem xj^{o} die Januarij eodem anno xxj^{o} Regis supradicti Idem Thomas Canceller per dictum Episcopum jam defunctum nuper substitutus et deputatus est. alias inde computaturus.
Arreragia : Summa=CCxxjli. jd. ob. q^{a} di.

Rccepta denariorum de Domino Rege :

Et de $^{xx}_{iiij}$.vijli. iiijs. iiijd. receptis per manus dicti Thome Canceller. de domino Rege ad duas vices. videlicet una vice per manus magistri Thome Danet pro provisione lapidum vocatorum Canestone. pro edificacione Capelle predicte xvij^{mo} die Junij. Anno dicti Regis nunc xxj^{mo} xxli. xjs. et alia vice per manus Johannis Dunrig. pro

provisione lapidum. pro edificacione predicta xmo die Octobris dicto anno xxjmo. lxvjli. xiijs. iiijd. per duas separabiles billas papiri etc. etc.

Summa.—$\frac{xx}{iiij}$vijli. iiijs. iiijd.

Recepte denariorum ad Receptam Scaccarij :

Et de $\frac{xx}{iiij}$li. similiter receptis de dicto domino Rege ad Receptam Scaccarij sui per manus Ricardi Boteler unius Numeratorum ejusdem Recepte super provisione lapidum vocatorum Reygatestone xviijmo die Junij anno .xxjmo ultra predictis xxli. xjs. receptis de dicto domino Rege. supra in proxima particula precedentia onerata. Videlicet in partem solucionis CCli. per dictum dominum Regem appunctuaţ. ad edificacionem Collegij sui predicti ut patet per unam billam etc. etc.

Summa—$\frac{xx}{iiij}$li.

Recepte denariorum de terris nuper Comitis Salopie : [£300 and various other sums=] Summa CCCClxli. xvs. vd. qu.
Recepte denariorum terrarum nuper Comitis Wiltes̄ : [Various sums amounting in all=] Summa CCClxij.li.
Exitus terrarum et tenementorum nuper Domini de Morley : [Nothing this year] Summa—nulł.
Recepte forinsece : [From various minor sources :] Summa—Cxxxiijli. vjs. iiijd. qu.
Summa totalis Recepte cum arreragiis—MlCCCxliiijti. xvd. qa. di. De quibus

Empciones Necessariorum :

Iidem computant solvisse pro diversis necessarijs per ipsos emptis provisis et expenditis pro nova edificacione Capelle predicte ad diversas vices infra tempus predictum. Videlicet Capistris. corrio vocato leder hungre. empto ad usum fabrorum ibidem. Payles ladillis. Bokettis. Cordis vocatis Gabiłł ropes. Crebris canvas. Sowder. Moldes. Sherys pro vitriatoribus. Wegys et Betilles ferri. Whelebarows. Rotis vitro Calabe. fferro. Tabulis vocatis Waynscotis. Scafold tymber. Carbonibus maritimis et Carbonibus silvestris et Clavis diversorum sortuum. Ac alijs quampluribus rebus et stuffuris pro edificacione Capelle predicte necessarijs et requisitis. ad usum ejusdem edificacionis emptis provisis. perusitatis et expenditis infra dictum tempus. sicut continetur in quodam libro ipsius Computantis, etc. etc. Cxjli. xviijd. ob. qa.

Empcio lapidum :

Et in denarios per ipsos similiter solutis diversis personis infra tempus predictum pro lapidibus ab eisdem emptis. Videlicet lxviij dolijs di lapidum de Cane. iiijmlDClviij pedibus. ac xij Carucatis lapidum de Teynton .CCv. Carucatis lapidum de Barynton et Milton CCxx. Carucatis lapidum de Shirborn et CC. Carucatis lapidum de Reygate de eisdem personis ad diversa precia infra tempus predictum emptis et provisis. pro constructura sive edificacione Capelle predicte sicut continetur etc. etc.—Cj.li. x.d.

Factura de Talwode :

Et in denariis similiter solutis Johanni Spencer. tam pro factura .xmlCC Talwode. quam pro le tallyng de loppe-wode in Foresta domini Regis de Cramborn. tam pro ustura sive liquefactura plumbi pro Tecto nove edificacionis predicte quam pro ustura Calcis ad usum edificacionis predicte ad diversas vices infra tempus predictum sicut etc. etc. lvj.s. xd.

Convenciones in grosso :

Et in denariis solutis diversis personis ex diversis separalibus convencionibus cum eisdem in grossis factis infra tempus predictum. Videlicet pro factura et le Kervyng xij Tabernaculorum in Choro dicte nove edificacionis pro militibus et Canonicis ibidem ordinatis Ac xiiij Bacis de lez Countrez infra Stallos in eodem Choro. et xxxij pedum de Baces in eodem Choro. Necnon ij Popeys. iiijor Chaptrelles. pro lez Stallez ibidem et pro le selyng. et factura unius fframe de iij Paynellis ibidem. Ac pro factura et le Kervyng xxx pedum de Crestis. xx pedum de Trayles. viij lyntelles. pro le enterclosse Capelle magistri Johannis Shorn xxj pedum de Traillis in eadem Capella. xlij Enterclosez. Counters et Babrias facţ infra Stallos in Choro ibidem. Ac eciam diversarum aliarum rerum ibidem infra tempus predictum facţ. sicut etc. Cli. xs. iiijd.

Expense et Regarda :

Et in denariis similiter solutis diversis personis ad diversas vices infra tempus predictum. Videlicet

pro expensis Johannis Golderey equitantis usque Culneham et Burford pro lapidibus ibidem carucandis usque Wyndesore (xiijs. ijd.).

Ac pro expensis Henrici Smyth equitantis usque Burford et Shirborn pro lapidibus ibidem providendis. et usque Henley carucandis (xiijs. iiijd.).

Ac pro emendacione viarum apud Fisette Newbrigge et Cokthorp (x.s. iiij.d.).

Necnon in expensis Thome Cancellor. Clerici operum. equitantis ad diversas vices de Wyndesore usque Burford Teynton Shirborn Culneham Henley More Busshy. London Grenewich. Eltham et Wodestoke. pro diversis materiis dicte edificacionis concernentibus. et existentis apud London quolibet quarterio anni ad recipiendos denarios pro eisdem operibus solvendos. et ad supervidend. lez Kervers ibidem operantes. ac ad providend. stuffuram ibidem pro dictis operibus (viijli. xiijs. iiijd.).

Ac in regardis. viz. Willelmi Robyns pro scriptura literarum (vjs viijd) et Johannis Hows de Teynton ad providendas Caruc̄ ibidem pro lapidibus de Teynton et Milton carucandis usque Culneham (xxs). Ac in consimili regardo Johannis Devill de Culneham ad recipiendos lapides de quarentenis de Shirborn Milton et Teynton et ad providendas Caruc̄ pro eisdem lapidibus carucandis usque Henley. Ac eciam in regardo considerato Johanni Baker de Henley ad recipiendos lapides predictos apud Culneham et ad conducend eisdem ab Henley usque Wyndesore per aquam Thamis̄. (xxs).

Ac in regardis condonatis. videlicet Henrico Jenyns principali Cementario (lxvjs viijd). Willelmo Berkeley. principali Kerver (liijs iiijd). Johanni Squyer principali Carpentario (liijs iiijd) pro bona diligencia sua in operibus predictis ex mandato domini Regis. Unacum vestura predictorum Clerici operum (xiijs iiijd). principalis Cementarii (xs). principalis Kerver (xs). et principalis Carpentarii (xs) per predictum tempus hujus compoti sicut continetur etc. etc. xxiiijli. xiijs. vjd.

Cariagium et Batillagium Stuffuŕ :

Et in denariis similiter solutis pro cariagio lapidum de Teynton Baryngton Milton Shirborn et Reigate (CCli. xiijs.) ad diversas vices infra tempus predictum Videlicet de quarentenis de Teynton Baryngton Milton et Shirborn usque Culneham et abinde usque Henley. Ac pro cariagio lapidum de Reygate. a quarentena ibidem usque Kyngeston per terram.

Ac eciam in cariagio maeremii ad diversas vices infra tempus predictum de diversis locis (viijli. xixs. viijd.) Videlicet Redyng. Sonnyng. Yatteley, Asshrig. Odyham veteri parco. et Upton usque dictum Castrum de Wyndesore.

Necnon in cariagio focaţ vocat. Talwode (Cxixs) a Foresta domini Regis de Crambourn usque dictum Castrum de Wyndesore. tam pro liquefactura plumbi quam pro ustura Calcis pro occupacione plumbatorum et vitriatorum infra tempus predictum.

Ac in consimili cariagio Stuffurarum (viijs viijd) videlicet Waynscottes Ferri et Carbonum maritimorum a ponte de Wyndesore usque Castrum ibidem.

Ac eciam in cariagio. tam arenc et zabuli. luti et Calcis usti dc diversis locis usque dictum Castrum (ljs vd) quam dictorum lapidum de Teynton Shirborn Milton Baryngton Cane et Reygate a predicto Ponte. dc Wyndesore usquc predictum Castrum ibidem (ixli xvs ijd).

Ac eciam in Batillagio tam eorundem lapidum (ljli. iiijs. iiijd.) quam diversarum Stuffurarum viz Carbonum maritimorum Ferri et Waynscottes de London et alibi usquc dictum pontem dc Wyndesorc (xls) ad diversas vices infra predictum tempus hujus compoti sicut in dicti libro suo de particulis manifeste liquet per brevc et sacramentum predicta. CC^{xx}_{iiij}jli. xijs. iijd.

Fcoda et Vadia Officiariorum :

Et in feodis et vadijs diversorum Officiariorum attendencium super operibus predictis per predictum tempus hujus compoti. Videlicet

Thome Canceller. Clerici Operacionum predictarum .x.li.

Johannis [*sic*] Jenyns. Principalis Cementarij. xijli.

Johannis Tresilian principalis fabri ad xvjd. per diem. xxiiijli. vs.

Willelmi Smyth Fabri conducti pro reparacione omnium Instrumentorum pro quibuscumquc artificiarijs operantibus infra Castrum predictum .iiijli.

Jacobi Skynke vitriarij .xli.

Riginaldi Yonge. unius provisorum domini Regis ibidem pro vadiis suis per CC^{xx}_{iiij} dies infra tempus predictum ad iiijd. per diem .iiijli. xiijs. iiijd.

Johannis Golderey et Thome Nesshe. alterius provisorum domini Regis ibidem pro hujusmodi vadiis suis per CC^{xx}_{iiij} dies. silicet ad iiijd per diem. iiijli. xiijs. iiijd. unacum iiijs solutis Henrico Jenyns pro firma unius domus apud Burford conducte et occupate ad opus domini Regis pro Cementariis suis ibidem operandis.

Necnon in feodo Auditorum domini Regis supradictorum assignat. pretcxtu brevis Regis predicti pro computis edificacionis Capelle predicte. reparacionum Castri domini Regis de Wyndesore ac edificacione nove mansionis sive hospicij vicariorum infra dictum Castrum et reparacionis logec infra parcum de Foly John. audiendis et terminandis Cvjs viijd.

Ac in regardo Clerici Auditorum pro scriptura compotorum predictorum una cum ijs. solutis pro pergameno pro compotis predictis desuper scribendis viijs viijd.

Ac pro j reame papiri per dictum computantem empto et expendito super ingrossacione et intracione particularum compotorum predictorum ac pro Indenturis et alijs officium predictum concernentibus et tangentibus iijs. iiijd. et pro iij^{bus} voluminis [*sic*] emptis pro coopertura trium librorum de particulis compotorum predictorum iijd sicut in dicti libro suo de particulis etc. etc. lxxvli. xiiijs. vijd.

Vadia Artificiariorum :

Et in vadijs diversorum Carpentariorum positorum Cementariorum Kervers. Serratorum. Vitriariorum Fabrorum lymeburners Daubatorum. Pictorum. et aliorum artificiariorum et laborariorum conductorum per diem infra tempus predictum pro constructura. et edificacione Capelle predicte infra idem tempus prout in dicto libro papiri ipsius. Computantis dc particulis super hunc compotum ostensis et examinatis. ubi vadia supradicta ac nomina artificiariorum et laborariorum predictorum particulariter annotantur et specificantur plenius continetur. per breve et sacramentum predicta CCCCxlvijli. xvijs. iiijd.

Summa omnium solucionum et expensarum predictarum M^{l}Cxlvli. vijs. ijd. ob. q^{a}.

Et debet—C^{xx}_{iiij}xviijli. xiiijs. ob. dī. q^{a}.

COMPOTUS STAURI MORTUI.

Recepte Stauri Mortui :

Iidem reddunt compotum dc—iij Paylles. iij Ladilles. viij Bokettes. vij Cordis et CCix lb dc cordis . vocatis Gabill Ropes. ij Cribris. xij ulnis Canvas. xiiij lb Sowdre. j Molde pro vitriaī. j pare Sherez pro vitriaī. vj Wegez ferri ponderantibus xxviij lb. j Malleo ferri ponderante xviij lb. xiiij Whelebarows. j pare Rotarum. xiij Semys dī iiij tablez vitri. xviij Casys vitri colorati. xiij Casys vitri non colorati. iiij Burdons Calabis. iiij dolijs Ferri. DCC Waynscotes. xliiij alders pro Scafoldes. viij Carectatis de Elmys. xx Chalders Carbonum Maritimorum. xiij duodenis iiij quarterijs Carbonum Silvestrorum. j summe clavorum voc' Rofenaille. j summe Clavorum voc' Sprignaiłł. CCC Clavis voc' jd. Naill. D Clavis voc' ijd. Naill. j summe Clavorum voc' iijd Naiłł. ij Summez Clavorum voc' iiijd Naill. ij summez Clavorum voc' vd. Naill. ij summez Clavorum voc' vjd Naiłł. lxviij dolijs dī de lapidibus de Cane. iiij^{ml}DCCClviij pedibus et xij Carectatis lapidum de Teynton. CCv Carectatis lapidum dc Baryngton et Milton. CCxx Carectatis lapidum dc Shirborn. CC Carectatis lapidum de Reygate. x^{ml}CC Talwode. xxxv Carectatis de loppewode. xij Tabernaculis in Choro. xiiij Baces super lez Countrez infra Stalles. xxxij pedibus dc Baces a retro Choro predicto. ij Popeys. iiij Chaptrelles pro Stallis iij Paynellcs. xxx pedibus dc Crestis. xlj pedibus de Traylles. viij lyntellcs. xlij Enterclosez Countres et Babriez. iiij Baklyntelles. vj^{ml}CC pedibus de tabulis quercinis. M^{l}M^{l}M^{l} Scindulis. vij Machinis. iij Carectis ligatis cum ferro. iij Carectis non ligatis. xxij Scalis longis et curtis. xx Bossys pro morterio imponendo. v hoddes ad portandum morterium. xiij Trabibus. j plate pecc. Clxxvj Carectatis Maeremij. iiij Carectatis Tcgularum vocatarum Sklate. coloris blodij tam de remanente ultimi compoti sui quam per ipsos provisis et emptis infra predictum tempus hujus compoti sicut continetur in predicto libro suo de particulis.

Summa—patet De quibus

Expense Stauri mortui.

Iidem computant cxpendidisse et perusitasse tam circa Edificacioncm novc Capelle predicte quam circa reparaciones domorum Cementariorum et lez Kervers ibidem operancium. Videlicet xij ulnas Canvas. xiiij lb Sowder. xiij Semys dī iiij Tablez vitri. ij Casys vitri non colorati. iiij Burdens Calebis. iij dolia ferri. DC dī. Waynscote. xliiij alders pro Scaffoldes. viij Carectata de Elmys. xiiij Chalders Carbonum maritimorum. xij duodenc q^{a}rt. carbonum silvestrorum. j summe clavorum voc. Sprynaill. j summe clavorum voc. Rofenaill. CCC clavos vocatos jd Naiłł. D clavos vocatos ijd Naill. dī summe Clavorum voc. iijd Naill. j summe dī Clavorum voc. iiijd Naill. j summe dī Clavorum voc. vjd Naill. xxxviij dolia dī lapidum de Cane. M^{l}M^{l}M^{l}DCxliij pedes dī lapidum de Teynton. Clxxv Carectata dī lapidum de Baryngton et Milton. C^{xx}_{iiij}xj. Carectata lapidum de Shirborn. Cxl Carectata lapidum dc Reygate. x^{ml}CC Talwodc. xxxv Carcctata de loppewode. xiiij Baces super lez Countrez infra Stallos. xxxij pedes de Bacis a retro Choro ibidem. ij Popeys. iiij Chaptrelles pro Stallis. iij paynelles. xxx pedes de Crestis. xlj pedes de Traylles. viij lyntelles xlij Enterclosez Countrez et Babriez. iiij. Baklyntelles. vj^{ml}CC pedes de tabulis quercinis et M^{l}M^{l}M^{l} Scindula expendita et perusitata circa edificacionem et reparaciones predictas infra tempus predictum etc. etc.

Summa—patet.

[The remainder are entered as being in the custody of Thomas Canceller.]

Accounts, etc. Exchequer K.R. Bundle 496/26. [11th January, 1481–2—11th January, 1482–3.]

Endorsed : Capella Sancti Georgij infra Castrum Regis de Wyndesore. Compotus nove Edificacionis ibidem. Ab xj^{o} die Januarij anno xxj^{o} Regis nunc E iiij^{ti} usque xj^{m} diem Januarij anno ejusdem Regis xxij^{do} Scilicet per unum Anno xxij^{to}. annum integrum. Ut infra.

[Account of Thomas Canceller for the above mentioned dates ; beginning with a long heading as in last Chapel account.]

[Arrears : £198 14s. o$\frac{8}{8}$d.] Summa—C$^{xx}_{iiij}$xviijli. xiiijs. ob. dī. q^{a}.
Received from the King for provision of stones etc. Nihil this year.
Received from the Receipt of Exchequer. Nihil this year.
Received from the lands of the Earl of Shrewsbury. Summa—CCCCxxxvijli. xijs. vijd. ob. q^{a}.
Received from the lands of the Earl of Wiltshire. Summa—CClxijli.
Issues of lands and tenements of Lord Morley. Nil.
Foreign receipts. Summa—C$^{xx}_{iiij}$iijli.

Summa totalis Recepte cum arreragiis—M^{l}C$^{xx}_{iiij}$jli. vjs. viijd. q^{a} dī. De quibus

Empcio Necessariorum :

Idem computat solvisse pro diversis necessariis per ipsum emptis provisis et expenditis. pro nova edificacione Capelle predicte. ad diversas vices infra tempus predictum. Videlicet Candelis. Rosen. et Canvas emptis ad usum ffabrorum ibidem. pipys Barellis Rotis. nigro sale. scitulis. Cepe cordis pro Scalis ibidem. Cupis bollys et Capistris pro Scaffoldis. ligandis. diversis coloribus pro Ceruris et pavyngtile pictandis. Grynndstonys ferro Calabe. Stanno. ac diversis ferramentis et ferruris Equorum Chesils. Gravyng Irens. maeremio vocato Elmys. Tabulis quercinis. lathys et Tilepynnes. Carbonibus. maritimis et silvestris. Clavis diversorum sortuum. Calce usto Tegulis vocatis pleyn tile et Gotertile. Talewode et fagotis. ac alijs quampluribus rebus. et stuffuris. pro edificacione Capelle predicte necessarijs. et requisitis ad usum ejusdem emptis. unacum xli. vijs. solutis tam pro vij Equis emptis pro Curru domini Regis pro cariagio maeremij et aliarum Stuffurarum pro edificacione Capelle predicte pro majori commode Regis quam pro Ryngis Colers Tracies. Riggeties Sadiłł Panellis. bely girthez Wometyes bellis Tuggis et hamez. cepe vyneagre et sale. emptis pro eisdem Equis. Ac cum Ciiijs iijd. solutis tam pro M^{l}M^{l}CCCC Talwode et CCCC fagottis emptis pro ustacione Calcis quam pro factura M^{l}M^{l}CCCC dī de Talwode et pro le tallyng. xxiiij Carectatis loppys provenient. de dicto Talwode ad usum ustacione. Calcis et. Payngtile ibidem ad usum Capelle predictis [*sic*]. infra tempus supradictum sicut continetur etc. Clxvijli. xixs. ixd.

Empcio lapidum :

Et in denariis per ipsum solutis Reginaldo Yonge. infra tempus predictum. pro C dolijs lapidum de Reigate ab ipso emptis pro edificacione Capelle predicte. ultra. lv dolijs lapidum de Cane. Ac M^{l}M^{l}ix^{c}xix pavyngstoñ et xxxiij doliis de Touchstone per ipsum receptis infra tempus predictum. tam ad usum Capelle predicte. quam pro Tumba domini Regis ibidem fienda. de provisione ejusdem domini Regis. sicut continetur etc. etc. viij.li. vjs. viijd.

Convenciones in grosso :

Et in denarijs solutis diversis personis ex diversis separalibus Convencionibus cum eisdem in grosso factis infra tempus supradictum Videlicet pro factura et Kervyng xij Tabernaculorum pro militibus et Canonicis in Choro dicte nove edificacionis. ordinat. xlviij vowtis de waynscotis factis subtus lez Tabernaculez in eodem choro. CCCxv pedibus di. de Crestis et Traillis. xxvij lyntellis. xxix Caters et vj pedibus de Caters. Cxx Chaptrellis et Bacis et xxviij pedibus de Chaptrellis et Bacis. xvij Stolys. xlij Botraces et Cix panellis. a retro dicti Chori. C$^{xx}_{iiij}$ij Gablettis. xxij fenyallis. et iij hostiorum ibidem pro diversis Closettis. Ac pro le Kervyng unius Story sancti Georgij ibidem. factura unius altaris infra Claustrum domini Regis ibidem. Ac factura unius molendini ad usum fabrorum ibidem et unius domus pro Cementariis ibidem operandis. de Tumba domini Regis ac unius Camini infra eandem et pro serracione maeremii et le Castyng. xvj. ffodr̄ dī plumbi pro Tecturis de lez side Ilez. in nova ecclesia predicta. ac pro diversis alijs rebus ibidem factis ad usum ejusdem edificacionis. unacum iiijli. vjs. vjd. solutis pro falcacione et factura feni in pratis vocatis le Werde et pro Cariagio ejusdem ferri usque Stabulum Regis infra Castrum predictum ad usum predictorum equorum empt. pro cariagio Stuffure pro dicta edificacione ex convencione cum ipso facta in grosso. sicut, etc. C$^{xx}_{iiij}$vjli. xs. iiijd.

Expense et Regarda : [In all] xxixli. ixs.

(Various miscellaneous things, including expenses)

Nicholai Pavyer (iiijli xviijs) pro labore sua in factura diversꝫ Pavyngtile. Willelmi Ipswich Kerver (xlvs. viijd.) pro tabula sua. jacen̄ in prisona in villa de Wyndesore

[and rewards to Henry Jenyns, chief mason (56s. 8d.), William Berkeley, chief " kerver " (53s. 4d.) John Squyer, chief carpenter (53s. 4d.) together with robes as in preceding account.]

Cariagium et Batillagium diversꝫ Stuffur̄ :=lviij.li. xj.s. ij.d.

[Of stone, timber, tiles, Caen Stone and Touch from London to Windsor, etc. etc.]

Fcoda et Vadia Officiariorum : [Much as in last account]—lxxj.li. xvj.s.

Vadia Artificiariorum : [No details, as before]—CCCCxxxvij.li. xix.s. xj.d. ob.

Summa omnium solucionum et expensarum predictarum DCCCClxli. xijs. xd. ob.

Et debet—Cxxli. xiijs. ixd. ob. q^{a}. dī. Qui onerantur in compoti suo de anno sequentc. Et Eque

Compotus Stauri.

Rccepta Stauri :

Idem reddit compotum de—xxiij doz̄ lb Candeł. xxxv hopys. I padlok. I Cowle. CCxxvj lb. rosen. viij bollis. x ladillis. iiij Paillis. M^{l}CC Roddis ad ligand. Scaffoldes. ix ulnis Canvas. CC Glue. vij doz̄ Tynfoiłł. ij pipis. J barello. iij paribus rotarum iiij^{ml}D lathys. ij Shovilles. J here seve. xij Bokettis. ij paribus feters. pro equis. xxj Capistris pro Scaffoldis ligandis. ij Ropys pond. lxvij lb. diversis peciis stanni pondeř DCC dī lb. xij Chisils. xij Gravyng Irens. J Axe. J Morter ferri. M^{l}CC dī. Waynscottes xxij Elmys. M^{l}M^{l} Tabulis quercuum. ij bz Tile pynnes. xvij Chalder Carbonum Maritimorum. xvij doz̄ dī xvj qarterijs Carbonum silvestr̄. j summe x^{d} Naille. v summe vj^{d} Naille. v summe dī v^{d} Naille. v summe dī iiij^{d} naille. ij summe di iij^{d}. Naille. j summe lath naille. J summe Sprignaill. M^{l}M^{l}CCCC dī Calcis usti vj.m^{l} Tegulis planis. $\frac{xx}{iiij}$xvj Tegulis vocatis Cornertyle et Riggetile. vij Equis. pro Curru ibidem cum lez herneysez ad eosdem pertinentibus. M^{l}M^{l}CCCC Talwode. CCCC fagottes. xxiiij Carectatis loppys. $\frac{xx}{iiij}$v dolijs lapidum de Cane. M^{l}CCxiiij pedibus dī et xij carectatis lapidum de Teynton. xxix Carectatis dī lapidum de Baryngton et Milton. xxix Carectatis lapidum de Shirborn. C dolijs et lx Carectatis lapidum de Reygate. M^{l}M^{l}ix^{c}xxix. pavyng Stone. xxxiij dolijs de Touchstone. xxiiij Tabernaculis. CCCxv pedibus dī. de Crestis et Traillis. xxvij lyntellis. xxix et vj pedibus Caters. Cxx et xxviij pedibus Chaptrelles et Baces. xvij Stolys. xlij Botraces. Cix panelles. C$^{xx}_{iiij}$ij Gablettes. xxij fenyalles. iij hostijs. vij Gable Ropys pond. CCix lb. ij Cribris. j mold pro vitriatoribus. vj Wegges ferri pond. xxviij lb. j malleo ferri pond. xviijli. xiiij Whelebarowes. j dolio ferri. vij machinis. iij Carectis legatis cum ferro. iiij Carectis non ligatis. xxij Scalis longis et curtis. xx Bossys pro morter imponend. v hoddes ad portand. morter. xiij Trabibus. CCC$^{xx}_{iiij}$ Carectatis Maeremii et iij Carectatis Tegularum vocat. Sklate coloris blodii. et j pelle Equina. tam de remanentibus ultimi compoti sui. quam per ipsum provisis emptis et receptis infra predictum tempus hujus compoti sicut continetur in dicto libro suo de particulis. Summa—Patet. De quibus

Expense Stauri.

Idem computat expendidisse et perusitasse. tam circa edificacionem nove Capelle. quam circa novam facturam unius domus Cementariorum operancium de Tumba domini Regis ibidem fienda. Videlicet. xxiij doz̄ lb. Candeles. xxxv hopys. CCxvj lb. rosen. iiij Pailles. M^{l}CC Roddes ad ligandos Scaffoldes. CC Glue. vij doz̄ Tynfoill. xij

Bokettes. xxj Capistr̃ pro Scaffoldis ligandis. MlCC Waynscottes. xxij Elmys. ij bz Tile pynnez. MlMl Tabulis quercinis, etc. etc. etc.

Et computat annexari et adjungi in diversis locis. tam infra Chorum dicte nove Capelle quam alibi infra dictam Capellam. Videlicet CCCxv. pedibus dī de Crestis et Traillis. xxvij lyntellis. xxix et vj pedes de Caters. Cxx et xxviij pedes de Chaptrelles et Bacis. xvij Stolys. xlij Botraces. Cix panellis. C^{xx}_{iiij}ij Gablettis. xxij fenyallis et iij hostia. etc.

Summa—patet.

[Concludes with the remaining store, which contains no chapel stuff except 8 dol. of Reigate stone.]

Accounts, etc. Exchequer K.R. Bundle 496/28 [11th January, 1482–3—11th January, 1483–4]

Endorsed: Capella Sancti Georgij infra Castrum Regis de Wyndesore. Compotus nove Edificacionis ibidem ab xjmo die Januarij Anno xxijdo E. nuper Regis Anglie quarti defuncti. usque xjm diem Januarij tunc proximum sequentem Anno regni domini Regis nunc Ricardi tercij primo scilicet pro unum annum integrum Anno primo R iijcij. Ut infra

[Account of Thomas Canceller, with long heading as before, for period from 11th January, 22 Edward IV, to 11th January, 1 Richard III]

Arrears—Cxxli. xiijs. ixd ob. qa dī.

Received from the King, and from the King's Exchequer. Naught.

Received from the lands of the Earl of Salop. Summa CCCCxijli. xjs. ixd.

Received from the lands of the Earl of Wiltshire. Summa lxvjli. xiijs. iiijd.

From the issues of lands of Lord de Morley. Nil.

Foreign receipts. Summa Cxxxiijli. xjs. xd. ob. qa.

Summa totalis Recepte cum Arreragijs—DCCxxxiijli. xs. ixd. ob. dī. qa. De quibus

Empciones necessariorum:

Idem computat solvisse pro diversis necessarijs per ipsum emptis provisis et expenditis pro nova edificacione Capelle predicte. ad diversas vices infra tempus predictum. Videlicet Ropys Gabilles. Oistershelles. bollys ladilles. Cupis Crebris. Roddes pro ligacione de lez Scafoldes. candelis et papiro emptis et expenditis per fabros. et Kervers ibidem operantes. pomeses sacc' Goldfoill correo vocato ledir hungre. et alijs quam pluribus rebus et stuffuris pro edificacione Capelle predicte necessarijs et requisitis ad usum ejusdem emptis. unacum ixli. xviijd. solutis Johanni Salmon lymebrynner pro MlMlMlCCC calcis usti precij Centene vs. vjd. et viijli. xviijs. solutis Simoni Smyth et Johanni Parker de London tam pro ij dolijs ferri quam pro ij burdeyns. calibis. et iiij Chalder Carbonum maritimorum ab eis emptis Ac cxvs. vjd. solutis Waltero Deane et alijs pro xxj dosen quarterijs carbonum vocat. Chercole. ab eis emptis. necnon Cxvs. solutis Johanni Staresmore. Johanni Birkyn et alijs pro clavibus diversorum sortuum ab eis emptis Ac eciam xiiijli. xiijs. iiijd. solutis Johanni Smert pro CCC Waynscotis ab eo emptis. et Cxs. solutis Johanni Conryk Thome Bywode et alijs. tam pro xij Carucatis ferri quam pro j Stak' ferri ab eis emptis pro equis domini Regis. Ac xxxixli. vjs. ob. solutis Willelmo Smyth pro ferrementis ferri factis pro diversis ffenestris in nova edificacione ibidem ponderantibus iiijmlDCCCiiij lb precij Centene pro Cxij lb xiijs. iiijd. Necnon Cvjs. vijd. qa solutis eidem Willelmo Smyth pro factura de Broddis Crammys hokis hengis pro Scafoldis. et Kervers pynnys baillis hopys et Bokettis. Garnettis Ryngis. lynces. Cart lowtis pro Curru. barris ferri pro Cementarijs hokis pro le lymekiln Cymenting barris. Swevillis. Steybarris. pro fenestris in Closetto domini Regis virellis. Platis pro diversis poleys Scafold naitt Broddes pro lez Tabernacles in magno Choro ibidem ponderantibus. DClj lb. precij Centene pro Cxij lb xvjs iiijd. Ac cum xxiiijs. viijd. solutis Alexandro Smyth tam pro ferracione Equorum domini Regis operantibus in operibus predictis. videlicet Clxxvj ferr̃. quam pro lxiiij remocionibus dictorum Equorum. que quidem res et stuffura predicte perusitate et expendite fuerunt circa edificacionem Capelle predicte infra tempus predictum. sicut continetur in quodam libro papiro etc. etc. Cli. xviijs. vjd. qa.

Empcio lapidum:

Et in denarijs solutis tam Johanni Graunger et alijs. pro DCC pedibus lapidum de Teynton precij cujuslibet pedis. ijd quam Ricardo Miller Thome Lamer et alijs pro CClxij Carucatis lapidum de Teynton predict. precij Carucate xxd et Nicholao Snett pro xxx carucatis lapidis de Shirborn precij Carucate viijd. infra tempus predictum emptis pro edificacione Capelle predicte sicut continetur in dicto libro suo de particulis per breve et sacramentum predicta. xxviijli. xiijs. iiijd.

Factura de Talwode et Ferri:

Et in denarijs solutis tam Johanni Spenser pro factura DCCCC de Talwode in Foresta de Cramborn expendit̃ in operibus predictis capienti pro factura cujuslibet Centene vjd. quam Johanni Clerk pro factura falcacione et levacione feni in prato vocato le Werd in grosso infra tempus predictum. sicut continetur etc. etc. xljs. vjd.

Expense et Regarda: [In all] xxv.li. xvjs. ijd.

[Including expenses of Alexander Depedale riding to Lincolnshire from London] ad scrutandum precium lapidum vocat. Cawodestone vj.s. viij.d.

Ac pro tabula Willelmi Kerver (xxjs.) per xviii septimanas capienti per septimanam xiiijd.

[Rewards.

Henry Jenyns chief mason 66s. 8d., John Squyer chief carpenter 53s. 4d., and for their robes, to the clerk of the works 13s. 4d., to Jenyns and Squyer 10s.]

Convenciones in grosso:

Et in denarijs per ipsum similiter solutis diversis personis subscriptis ex diversis separalibus convencionibus cum eisdem in grosso factis infra tempus predictum. Videlicet tam Hugoni Gregory Willelmo Crue et alijs pro factura et Kervyng. x magnorum Gablettes (xxxs). Capientibus pro le Gablet iijs et pro factura et Kervyng xij. long' lyntelles (iiijli) capientibus pro le lyntell. vjs viijd. ac pro factura et le kervyng xvj lyntelles (vs. iiijd.) capientibus pro le lyntell viijd quam Roberto Filles pro factura et Kervyng. vj tabernaculorum (xl li.) pro Militibus et Canonicis in choro dicte nove edificacionis. capienti pro factura et Kervyng quorumlibet trium tabernaculorum xxli. et Johanni Sawyer pro brekyng et serracione arborum maeremij in silva apud Yatley ex convencione secum factis in grosso sicut continetur etc. etc. xlixli. xiiijs.

Cariagium et Batillagium diversz stuffur̃:

Et in denarijs per ipsum solutis tam pro cariagio (xxviijli) CC^{xx}_{iiij} Carucatarum lapidum de Teynton a querrera ibidem usque Culnam pro qualibet Carucata ijs. et xxx Carucatarum lapidum de Shirborn a querrera ibidem usque Culnam precij Carucate ijs ijd. Ac pro cariagio diversorum lapidum de Teynton (ijs. vjd.) jacentium apud Clifton et Witnam usque aquam Thami diversis vices. necnon per cariagio (lxxvjs. viijd.) CCCClx Carucatarum lapidum de Teinton et Shirborn a ponte de Wyndesore usque Castrum capient. pro carucata ijd. xij Carucatarum Calcis usti (xviijd) usque Castrum et vj Carucatarum feni (ijs) a prato vocato le Werd usque Stabulum Regis ibidem. Ac DCCC Talewode (ixs) factis in Foresta de Cramborn capieñ pro cariagio Centene xijd quam pro batillagio (xxj.li. xij.s.) Cxliiij doliorum lapidum de Teynton et Shirborn. de Culnam usque pontem de Wyndesore capieñ pro cariagio cujus-

libet dolij iijs Ac batillagio (xiijs iiijd) duorum doliorum ferri. iij Chalder Carbonum maritimorum CC Waynscottes. et aliarum diversarum stuffurarum pro edificacione capelle predicte infra tempus predictum sicut etc. etc. lviij.li. ij.s.

Feoda et vadia Officiariorum :

[Thomas Canceller Clerk of the Works £10 ; Henry Jenyns chief mason £12 ; John Trisilian chief smith £24 5s. ; William Smyth smith, hired for mending the tools of all the workmen in Castle £4 ; Reginald Yonge provisor £4 13s. 4d. ; Henry Smyth provisor £4 13s. 4d. ; William Baker carver for a ¼ of a year and a half @ 20s. =7s. 6d.]

unacum vjli solutis Abraham Sibille pro quodam prato vocato le Werd pro equis domini Regis ibidem depasturandis et pro feno de eodem prato pro eisdem equis habendis videlicet pro uno anno ad Festum sancti Michaelis anno primo Regis nunc Ricardi tercij finito Ac cum xs solutis Johanni Blakeman pro firma unius Stabuli cum uno oreo pro feno et equis domini Regis ibidem custodiendis.

Et iiijs solutis Henrico Jennyns pro firma unius domus apud Burford conducte et occupate ad opus domini Regis pro Cementariis suis ibidem operandis.

[And £6 for expenses of Thomas Canceller at London 40s., also for fees to auditors 106s. 8d. and in tips to their two clerks 2s., for a parchment book 15s. 4d. and a ream of paper and for indentures 6s.

etc. etc. In all] lxxixli. ijs. ijd.

Vadia Artificiariorum : [No details, as before]—CCC$^{xx}_{iiij}$vjli. xvjd.

Summa omnium solucionum et expensarum predictarum DCCxxxli. ixs. q^{a}.

Et debet—lxj.s. ixd. q^{a}. di.

Compotus Stauri.

Recepta Stauri.

Idem reddit compotum de—j. padlok. j Cowle. viij bollis x ladillis ij pipis j barello iij paribus rotarum iiij^{ml}D lathys ij Shovilles j here seve ij Ropis pondeř lxvj lb. diversis peciis stanni pondeř DCC dī lb. xij Chesils. xij gravyng Irens. j axe. j morter ferri ij paribus feters pro equis. dī C Waynscottes. iij Chalder Carbonum maritimorum ij gable ropys pondeř lxxvj lb. vj equis cum lez hernes de vij equis ordinatis pro Curru Regis ibidem. CCv Carectatis maeremij. viij dolijs lapidum de Reigate ij Cribris j mold pro vitriatoribus vj weggis ferri pondeř xxviij lb. j malleo ferri pondeř xviij lb. xiiij Whelebarowes j dolio ferri. vij machinis. iij Carectis ligatis cum ferro. iiij Carectis non ligato xxij Scalis longis et curtis. xx bosses pro morterio imponendo. v huddis ad portandum morterium. xiij Trabibus iiij Carectatis tegularum. vocať. Sklate coloris blodij. xxx Cupis. l pomesez. ij saccis. ij Corř ledir hungre. tam per ipsum receptis de remañ ultimi compoti sui quam per ipsum provisis et emptis infra tempus hujus Compoti sicut continetur in dicto libro de particulis.

Summa—patet.

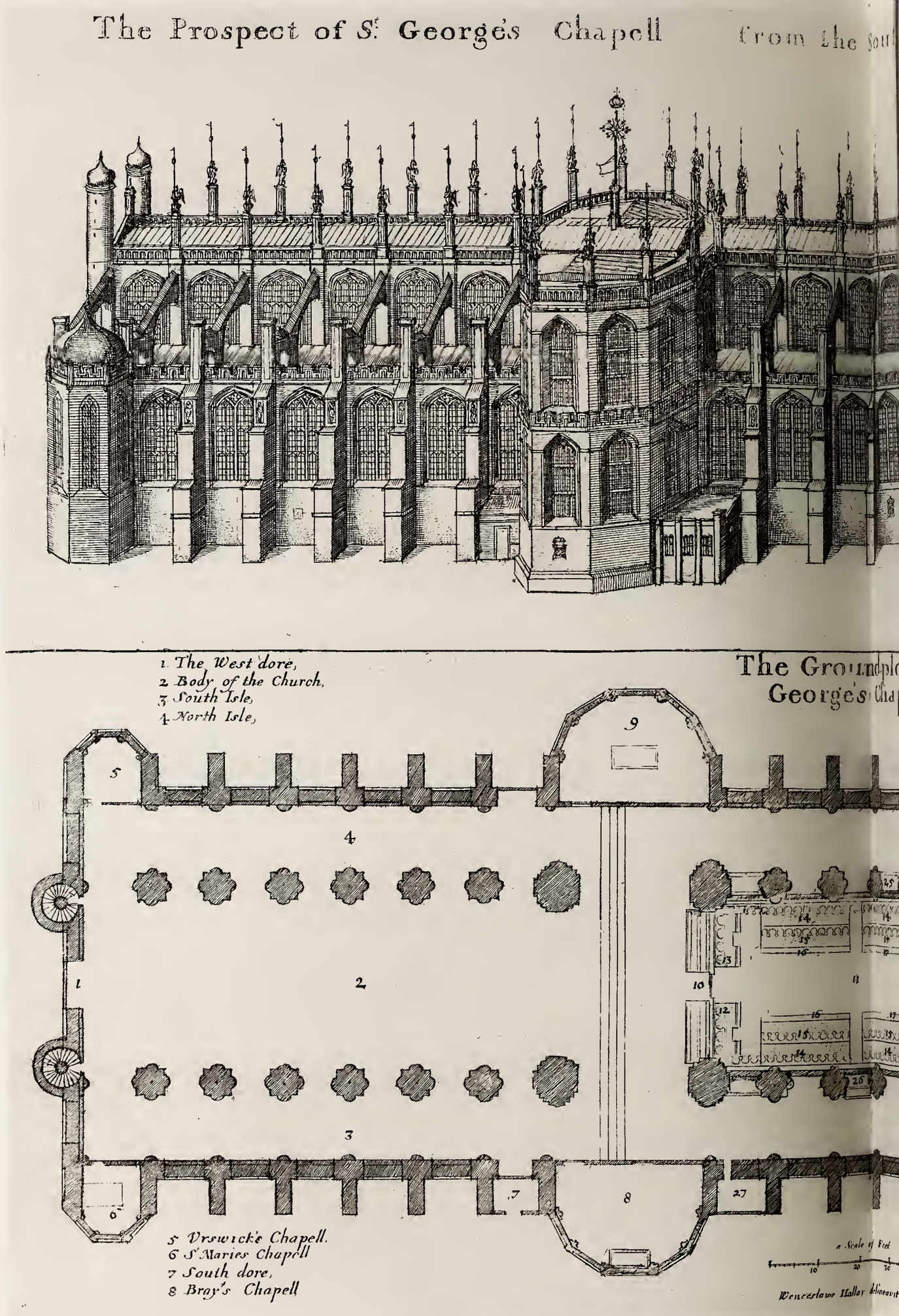
Exitus Stauri :

Idem computat et expendidisse et perusitasse circa reparacionem et edificacionem Capelle predicte. Videlicet j padlok iiij^{ml}D lathes. ij Ropis ponderantes lxvj lb. xij Gravyng Irons. iij Chalder Carbonum maritimorum. viij dolia lapidum de Reygate j molde pro vitriatoribus. j dolium ferri. iiij carecte non ligate. xxx Cupis. l pomesez. ij sacce ij Corř ledir hungre et x Whelebarowes expendita et persusitata et j Equum qui mortuus est ex morina infra tempus predictum per breve et sacramentum predicta sicut continetur in predicto libro suo de particulis.

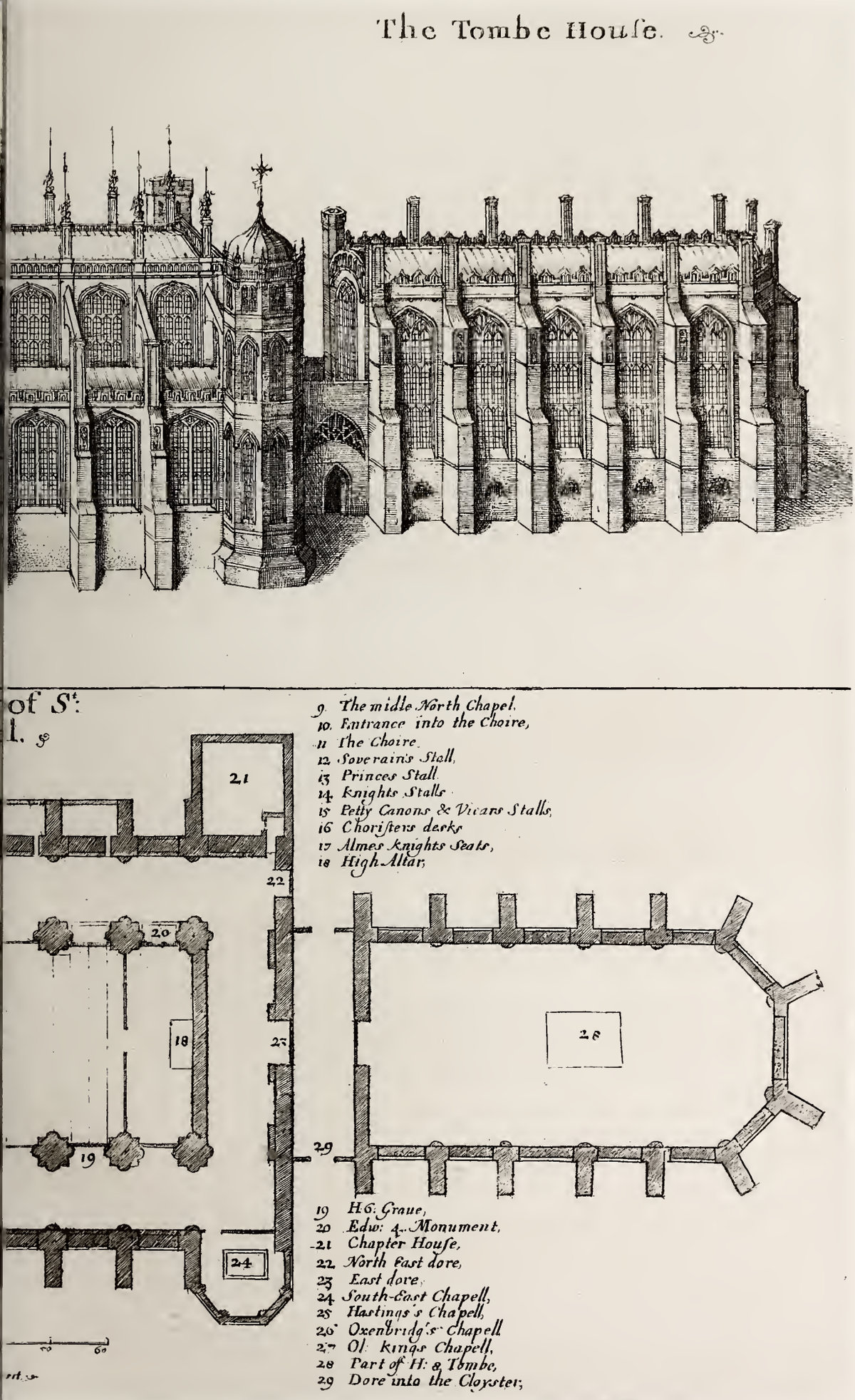
Summa—ut patet.

Remañ Stauri :

Et Remanent super hunc compotum in Custodia predicti Thome Canceller diversas res et stuffuras subscriptas ad usum domini Regis nunc salvo et secure custodiendas. Videlicet. [The balance of above.]



Windsor Castle. Plan and South Prospect of St. George's Chape



From an engraving by Hollar in Ashmole's Order of the Garter.

CHAPTER XXII.

THE BUILDINGS IN THE LOWER WARD (*Continued*).

THE CHAPEL OF ST. GEORGE THE MARTYR (*Continued*).

The chapel of St. George consists of a presbytery and quire of seven bays, with aisles extending a bay eastward of the presbytery, and there connected by an ambulatory; a crossing, with north and south transepts ending in semi-octagonal chapels; and a nave and aisles of seven bays, with a polygonal chapel projecting from the last bay of each aisle. The easternmost bay of the south aisle of the presbytery also has a polygonal chapel projecting southwards from it, but the corresponding bay of the north aisle has beyond it a rectangular vestry. A small square chantry chapel has been built in the angle of the south quire aisle and the transept, and on the western side of the same transept is a shallow porch covering one of the entrances. There is a corresponding entrance opposite in the north aisle, but the main entrance is that at the west end, though it is seldom used. A fourth doorway, leading out of the chapel, has been inserted at the east end of the north aisle of the presbytery. The chapel is clerestoried throughout.

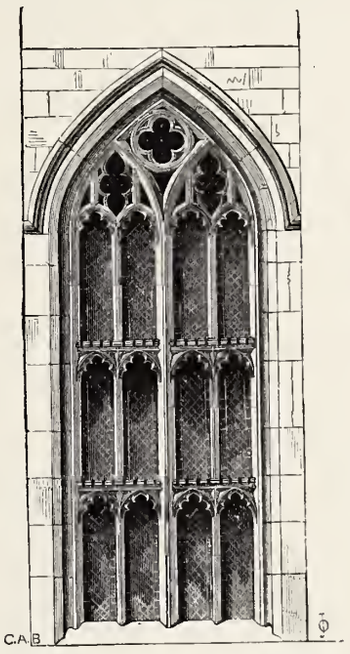


FIG. 25. CLERESTORY WINDOW OF THE QUIRE.

Though the polygonal chapel at the south-east corner has been carried up towerwise externally with two additional stories, the jointing of the masonry shows that it was originally intended to rise no higher than the aisle, like the two chapels at the west end; but the first of the upper stories was added while the work was in progress and the top story still later. The transeptal chapels are also now of the full height of the quire and nave, but here again the masonry shows that at first it was intended to carry up the apses to the first story only, and the transepts were to have projected only the width of the aisles.

These departures from the original scheme materially assist in giving dignity to the building, and the change in the transepts helps to mask the difference which exists in the heights of the windows of the eastern and western clerestories. Externally the aisles have a deep moulded plinth, carried also round the buttresses, and above that a high belt of ashlar below the windows, which are tall four-centred openings with three tiers of two pairs of cusped lights Above the windows is a moulded cornice, with sculptured devices at intervals, supporting a battled parapet of open tracery, which is carried round the transept chapels. The buttresses dividing the bays are of two stages with intermediate stringcourses, and are weighted by square panelled pinnacles. The stage below the pinnacles has in each buttress on the south side a niche containing an image inserted in 1882.[1] The clerestory windows are throughout of two tiers of double pairs of cusped lights, under heads which in the quire are fully pointed (Fig. 25), but in the transepts and nave four-centred, and consequently not so tall. Above them is a cornice with bosses, from which rises a level open-traceried parapet. The bays are divided by flying buttresses or butting arches spanning the aisles, weighted by similar square panelled pinnacles to those

on the aisle buttresses. (Fig. 26.) As has been already pointed out, all the upper pinnacles were originally surmounted by figures of " the King's beasts " carrying tall iron rods with gilded vanes (see Plate LIII), but these were removed by the advice of Sir Christopher Wren, as being unsafe. The eastern gable is flanked by small turrets with battled tops, and one of them contains a vice. (Plate LIV.) The corresponding stair turrets at the west end are somewhat larger, and have leaded domes carrying ornamental vanes rising from within their traceried parapets. (Plate LIV.) According to Hollar's view (Plate LIII), both the western chapels and the south-east tower were finished off with leaden domes of ogee section, now removed.[2] It should also be noted that in these same chapels, owing to the narrowness of the divisions, the windows are pointed and not four-centred, and the south-east tower has also like windows in its second stage, but in the third the windows are square-headed.

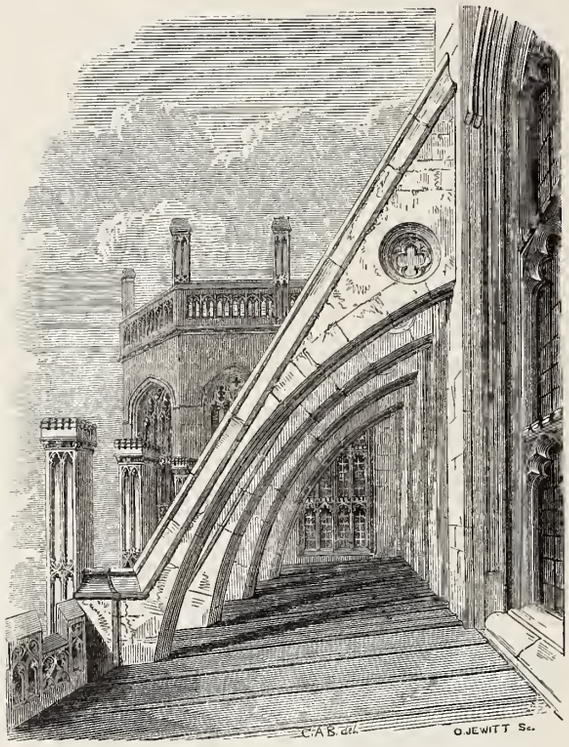


FIG. 26. BUTTING ARCHES OF THE QUIRE VAULT FROM THE ROOF OF THE SOUTH AISLE.

In five places on the outside of the chapel, namely, on the end wall of each transept, and in the middle bays of the south quire aisle[3] and of the nave aisles, there is carved in high relief below the windows a large rose upon a lozenge or square of sunbeams, with a crown over it.[4] (Fig. 27.) A sixth of these devices was outside the east end of the south aisle of the presbytery, but has been chiselled off to allow a down-pipe to cross the place. At first sight these rayed roses are apparently nothing more than the well-known badge of King Edward IV, but closer inspection shows that on the seeded middle of each there has been carved a small crucifix. It is evident therefore that the King's badges were also meant to serve as consecration crosses. The total number, of course, should have been twelve, and there ought to have been as many corresponding crosses within the chapel, if only painted on the walls; but of these there are no traces, nor is there any record of the chapel ever having been consecrated. For this reason there are no holes below the roses for fixing sconces for candles on the dedication day.[5] The incomplete number outside is probably due to the western part of the chapel not having been carried up sufficiently high during King Edward's lifetime.

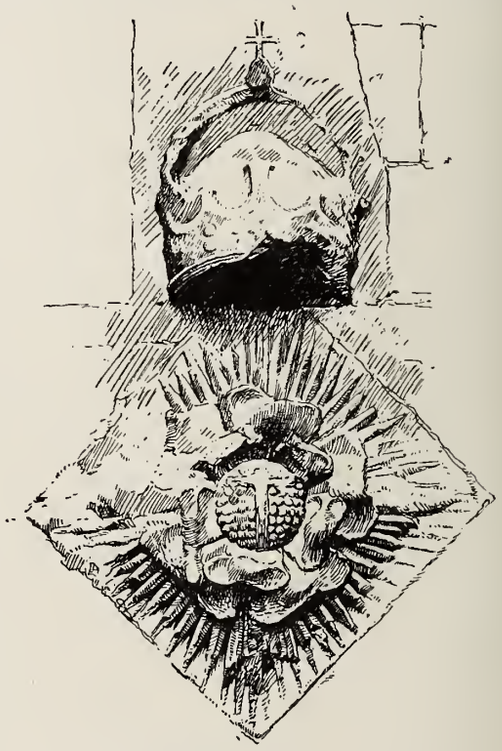


FIG. 27. CONSECRATION CROSS ON THE NORTH SIDE OF THE NAVE.

The most usual entrance into the chapel is by the south doorway, which is a plain four-centred one, with quatrefoils in the spandrels, within a square moulded frame. This seems always to have been masked and covered by a low porch of some kind, but the existing one dates only from 1805, when " a new Gothic Portico " was built at a cost of £249 4s. 0¾d., " according to a design given in by Mr. Wyatt,"[6] by James Merryman, mason.[7]

Immediately to the right of the porch, below the transept windows, may be traced the carefully filled up holes for the rafter ends and struts of some wooden building. There is, however, no record of its nature, use,[8] or date.

1.

2.

Windsor Castle. Details of St. George's Chapel.

1. *View upon the roof showing the western turrets and pedestals for the King's beasts.*
2. *View upon the roof showing the stair-turret and top of Master John Shorne's chapel.*

The most interesting part of the interior of the chapel is undoubtedly the ambulatory or "walking place"[9] behind the east wall, connecting the ends of the aisles of the presbytery. The east wall itself, which forms the west side of the ambulatory, belongs of course to the new chapel, and is decorated with a series of seventeen tall square-headed panels with traceried heads. But the eastern side consists for the most part of the west front of the chapel of King Henry III.

This is formed of a range of three pointed arches, each of two orders with Purbeck marble shafts to the outermost order. Two of the arches have a span of about 9 feet, but the northernmost arch is only 8 feet in span. The side arches apparently contained an inner third order, and were originally open; but the innermost order of the middle arch is that of a doorway, 5 feet 5½ inches wide, still retaining a pair of old doors covered with magnificent contemporary ironwork, disposed in scrolls all over the surface. (Fig. 28 and Plate LXXX.) In several places among this is a pointed oval with the name, GILEBERTVS, of the smith who wrought the work. The capitals of the arcade have been much injured by the paring down of all the carved work, and now have an appearance of earlier date, especially since the abacus is square in plan. The identical character, however, of the bases with those in the cloister (to be described presently) shows that all belong to the same building.

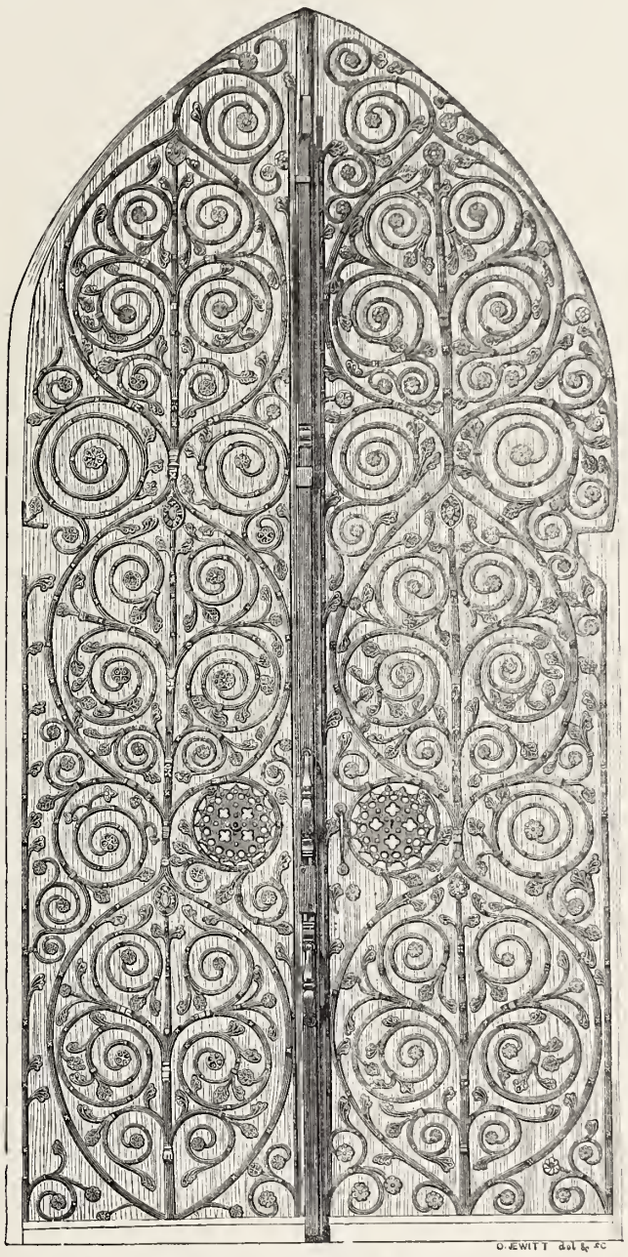


FIG. 28. WROUGHT-IRON SCROLLWORK OF THE WEST DOOR OF KING HENRY III'S CHAPEL.

It is possible that the three main arches were flanked by two others of narrower span, but if so, these have been covered up, partly by broad strips of ashlar masonry, and partly by the panelled jambs and soffits of the four-centred arches that cross the ambulatory on the lines of the main arcades. The ambulatory is covered by a nearly flat four-centred panelled vault, *temp.* King Henry VII, springing from carved cornices[10] along the side walls. Towards either end of the vault is a hexagonal type or skylight inserted during the changes carried out in the chapel between 1785 and 1787.[11]

There do not seem to have been any altars in the ambulatory, which was simply a procession way across the east end of the chapel. The south-west part is now filled by an enclosure of traceried screenwork in stone, erected in 1900, from the designs of Mr. A. Y. Nutt, to afford a more seemly entrance to the royal vault.

The southern end of the ambulatory opens into the easternmost bay of the south aisle of the quire and presbytery. This bay is complete in itself, and separated from the ambulatory on the north and the rest of the aisle to the west by four-centred arches with panelled jambs and soffits. The north arch is lower than the other, and has the wall space above it pierced by a small quatrefoil window. Towards the east is a wide window of five-lights with tracery,[12] within a four-centred head, with modern panelling below, and on the south a third arch opens into a polygonal chapel facing southwards. The vault is

composed of four fans, springing from shafts at the angles, and has a central member composed of a ring enclosing eight quatrefoils encircling a carved boss or key. This represents King Edward IV and bishop Beauchamp kneeling on either side of a tall Celtic cross, the famous Cross-Neyt given to the chapel by King Edward III.[13] (See Plate LVI, 1.)

The lofty four-centred arch into the chapel on the south, like all the transverse arches just described, is simply an opening through the wall, decorated with a continuous series of traceried panels. In its east jamb, at 4 feet above the floor, is a square-headed recess 16 inches wide, 13 inches deep, and $3\frac{1}{2}$ feet high, surmounted by an ornamental cresting with the rayed rose of King Edward IV in its cornice. In it probably stood an image or sculptured group. In the opposite jamb is a cinquefoiled opening from a recess to the west, closed by a traceried wooden grating. The arch was originally closed by a lofty wooden enterclose,[14] but this has long been removed, and the present barrier is an interesting iron grate of the same date as the Lincoln monument which stands within the chapel. (Plate LV.)

The chapel includes five sides of an octagon, and has in each face a pointed transomed window of two lights, with a deep ashlar belt below, surmounted by a cornice of vine

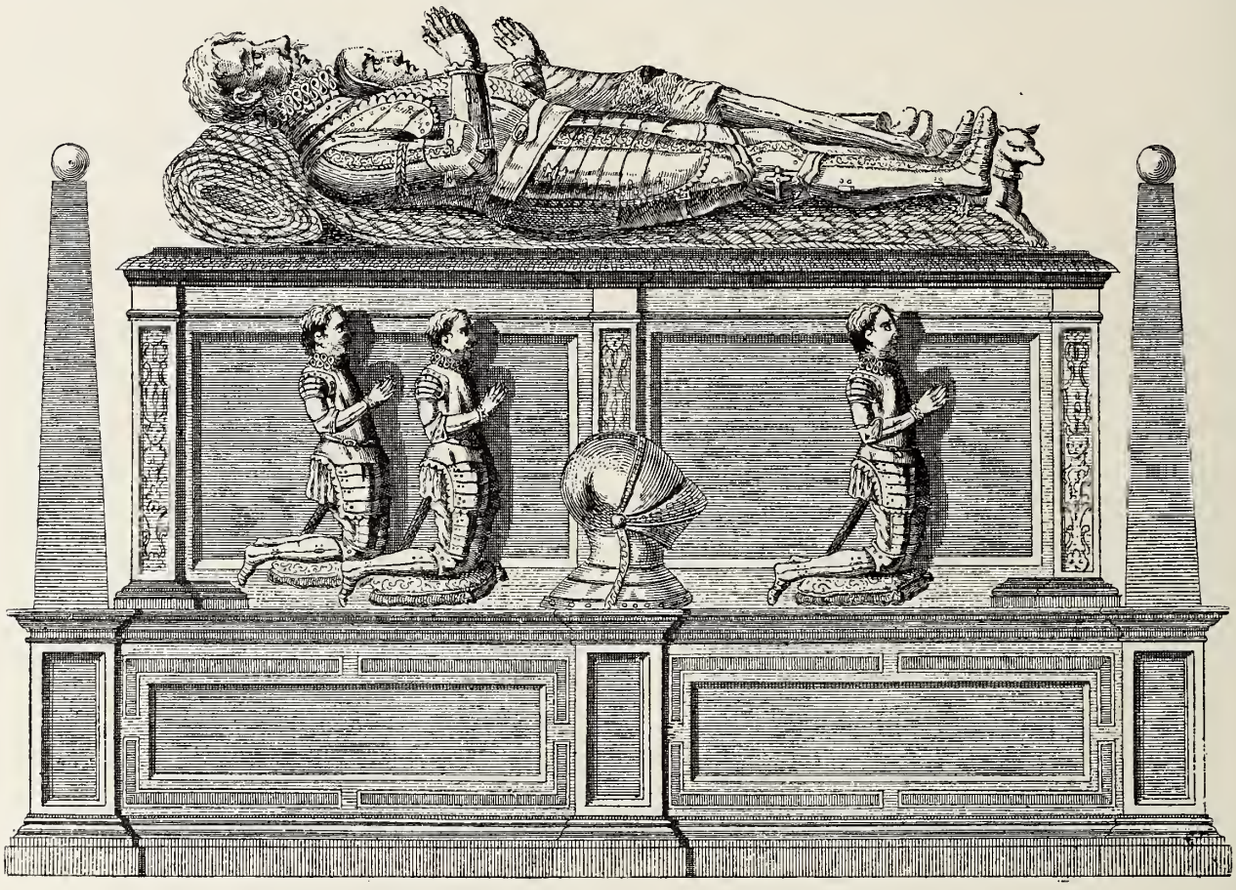
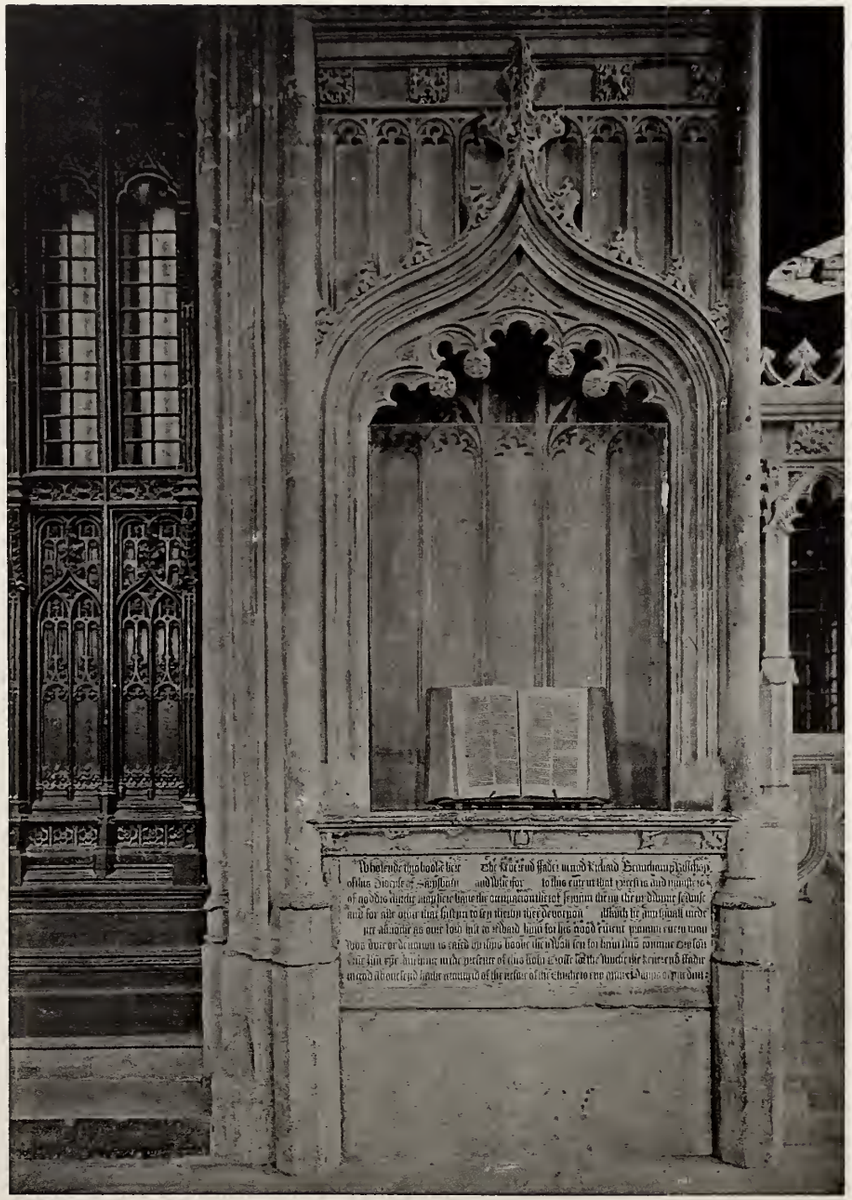


FIG. 29. MONUMENT OF EDWARD, EARL OF CLINTON (OB. 1584-5), AND HIS WIFE AND CHILDREN. FROM POTE'S *History and Antiquities of Windsor Castle.*

leaves with a battled cresting. The ceiling is a simple traceried fan vault of stone, springing from shafts in the angles. (See Plate LVI, 1.)

The altar stood in a somewhat unusual position under the south-east, instead of under the east, window, and was $5\frac{1}{2}$ feet long. It must have stood upon at least one step, as the existing mark of its top is 4 feet from the present floor level. Above it was a band of plain ashlar 3 feet 4 inches deep, in which may still be seen, just below the cornice, the four plug-holes for hooks for suspending the upper frontal. Beyond the flanking vaulting-shafts the mouldings are cut away from the floor to a height of 8 feet 4 inches, where a blocked plug-hole occurs. These mutilations, etc. suggest that the altar was enclosed by a protective grating of iron or timber. The chapel floor is of Purbeck marble squares, and raised a step above the aisle, but it has been relaid and so tells nothing of the old arrangements.

The chapel is now partly filled by a large tomb. (Fig. 29.) This consists of two parts: a deep alabaster plinth extending westwards from the east wall, and ornamented at the



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2.

Windsor Castle. Details of St. George's Chapel.

1. *Arched recess and inscription in the south aisle of the quire.*
2. *Iron grate and part of the monument of Edward earl of Lincoln,* 1584, *in Master John Shorne's chapel.*

angles with panels of touchstone; and a high tomb of lesser size, also of alabaster, with effigies of Edward (Clinton) earl of Lincoln and lord Clinton and Say, *ob.* 1584–5, and his third wife the lady Elizabeth FitzGerald. The earl is shown in full armour, and lying bareheaded on a mat, which is rolled up at one end to form a pillow under his head; at his feet is a greyhound. He also wears the Garter, and has an anchor on the wing pieces of his kneecops in allusion to his office of lord high admiral. The countess is clad in a partlet, gown, and mantle hooded and lined with fur. On her head, which is supported on a flowered cushion with large tassels, she has a Paris hood. At her feet is the FitzGerald ape. On the south side of the tomb, resting on the plinth, is a kneeling figure of the eldest son, also in armour, together with the earl's helmet and gauntlets. Figures of two other sons shown in Pote's engraving are now missing, as are the four porphyry obelisks that stood at the corners of the tomb. At the west end are kneeling figures of two daughters, and along the north side similar figures of five more daughters. All these children were the issue of the earl's first and second wives. Against the west wall of the chapel is fixed a panel, delicately carved in alabaster and enriched with painting and gilding, with the arms of Clinton quartering Say, within the Garter, with antelope supporters and surmounted by the earl's coronet with helm and crest, a bush of feathers, and the motto LOYALTE VA HONTI. Below are three shields of (1) Clinton quartering Say, (2) Clinton and Say impaling FitzGerald, and (3) FitzGerald. (See Plate LV.)

The chapel under notice, though now called the Lincoln chapel, from the monument in it, was for some considerable time known as that of master John Shorne, a rector of North Marston, Bucks, in the old diocese of Lincoln, during the closing years of the thirteenth century. His memory was held in great veneration as a protector from the ague, and he was popularly known as

Master John Shorne, gentleman born,
who conjured the Devil into a boot.

Sundry pictorial representations of him occur with the booted devil in his hands.[15] So great was his repute as a healer of men, that when the new chapel of St. George at Windsor was projected, bishop Beauchamp in 1478 obtained from Pope Sixtus IV a bull authorising the removal of master John Shorne's bones from North Marston.[16] They were accordingly translated to his new chapel, which was one of the first things built, since the making of its enterclose occurs in the account for 1480–1.

Of the nature of the tomb or shrine into which the good rector's remains were translated nothing is known, but amongst the documents of the dean and chapter are two bills, both unfortunately undated, which refer to it:

xvj^{to} Marcij.

(1) M^{d} that I thomas Turnar paynter have reseyvyd of M̃. Malet by the handes of sir John Raynyar in party of payment of iijli. xiijs. iiijd. for payntyng of the tombe of Master John Shorne xls.
Item xj day of August xxvjs. viijd.
T T
Item vth day of October delyvered to Mr Denton for the forsayd payntar xiijs. iiijd.
Item the xiiijth day October afor Mr Denton xxs.
Summa totalis.....[iiijli. *altered to*] vli.[17]

(2) Item delyvered to Robert Olyver Smyth for the yryn warke of Mr John Shornys towmbe at sertyn dyvers tymys os it apperyth in an Indenture made betwyxte [*blank*] and the sayd Roberte Smyth of tho cũ ,, nandes of the sayd yryn werke. Summa .....iijli.[18]

A third bill, that of a glazier, and also undated, for work in master John Shorne's chapel, has likewise survived:

Item into Mr Johan Schoren chappe[l] ys x fott nyw set p^{l}ys le fott ijd. ob. .. .. ijs. jd.
Item for Mr Malet xiiij qwarels nyw sett p^{l}ys le pys 1d and iiij fot nyw sett in leed p^{l}ys le fote ijd. ob. .. .. ijs.
Item to master Malet two panys reparet p^{l}ys le pys iijd. .. .. vjd.
Summa iiijs. vij d [19]

In the treasurer's account for 1490–91 is the item:

Solut. Johanni Plumer pro sowder et emendacione tecti plumbei supra capella M. Shorn .. .. iijs. iiijd.[20]

and in the precentor's account for 1533–4 (a summary only) is the following:

Et in oblacionibus M. Johannis Shorn ultra allocacionem pro redditu terre que M. Sidnor nuper tenuit .. .. xvijs. vj.d.[21]

The painted glass in the windows of the chapel now represents the heraldic achievements of the earls of Lincoln and dukes of Newcastle, on quarry backgrounds, and was executed by Mr. T. Willement in 1848.

The arch which spans the aisle immediately to the west of the chapel and bay just described is elaborately panelled throughout.[22] It has in each jamb, at a height of $3\frac{1}{2}$ feet from the floor, a deep canopied recess, $3\frac{1}{2}$ feet wide and about 5 feet high, panelled inside. The recess to the north (Plate LV) is 15 inches deep and has beneath it the following inscription in incised characters filled in with black:

> Who leyde this booke here. The Reverend ffader in god Richard Beauchamp Bisschop of this Dioceyse of Sarysbury and wherfor to this entent that Preestis and ministers of goddis chirche may here have the occupacion therof seyyng therin theyr divyne servyse and for alle othir that lystyn to sey therby ther devocyon̄ askyth he any spuall mede yee asmoche as oure lord lyst to reward hym for his good entent praying every man wus̄ dute or devocion is eased by thys booke they woll sey for hym this comune Oryson̄ Dn̄e Jhu̇ xp̄e: Knelyng in the presence of this holy Crosse for the wyche the Reverend ffadir in god above seyd hathe graunted of the tresure of the Chirche to ev'ry man xl dayys of pardun.

The book referred to as lying in the recess was probably a copy of the Sarum porthos, and the cross mentioned in the penultimate line the Cross-Neyt depicted in the vault above. A copy of a black-letter Bible now occupies the niche, behind a sheet of plate glass.

The recess on the opposite side is 25 inches deep, and has towards master John Shorne's chapel a square-headed opening filled with the traceried wooden panel already referred to. The recess has not been enclosed or grated, but in the plinth within on each side is a blocked-up hole for a fastening or metal plug of some kind. The remains of another iron plug may be seen at the base of the western side of the arch, and just inside it on the east are two other iron stumps on the bottom of the recess. What purpose these fastenings served is not now apparent, unless they were for chaining within the recess the book referred to in the inscription opposite, or the hat of King Henry VI, or peradventure on special occasions the holy relic of the Cross-Neyt itself. Below the recess is a panelling of quatrefoils containing three shields of arms. That in the middle is larger than the others and ensigned with a mitre. It is now much defaced, but evidently bore a quartered shield of the arms of bishop Beauchamp. The arms seem to have been: six pieces, 1, 3, 5, *gules a fesse and six martlets of gold* (Beauchamp of Powyk); 2, *gules two lions passant silver* (Delamere); 4, 6, *azure three roach* (Roche of Bromham); *all within a border silver sown with sable bells*. The shield to the dexter bears *gules a fesse and six crosslets of gold* (Beauchamp of Warwick), and that to the sinister *gules a fesse and six billets of gold* (Beauchamp of Holt). In the upper spandrels between the quatrefoils are alternately a rayed rose and a rayed shield of St. George, all within the Garter, and in each of the lower spandrels is bishop Beauchamp's badge, a large snail.

The windows of the aisle have each two pairs of cinquefoiled lights arranged in three tiers, and are flanked by blind and narrow panels. These divisions are continued downwards to a stone bench, 15 inches wide, and $16\frac{1}{2}$ inches high, which runs all along the aisle wall, and form a series of cusped panels with a carved cornice of vine leaves and grapes surmounted by a battled cresting. The two transoms of the windows are similarly battled. The bases of the principal mullions and of the vaulting shafts between the bays all stand on the bench, but the plinths of the shafts are continued through to the floor.

The vaulting throughout the aisle belongs to the reign of King Henry VII and is of the same pattern as that to the east, but the rings of quatrefoils are set in octagons instead of circles, and each quatrefoil encloses a flower or leafwork. (Plate LVI, 2.) The devices on the keys are as follows: 1, the arms of King Henry VII, crowned, and with dragon and greyhound supporters; 2, the arms of King Henry VI, crowned, and supported by two antelopes; 3, a demi-angel holding a rayed double rose; 4, the royal arms differenced by a label of three pieces and surmounted by a rich coronet, between two ostrich feathers, for Arthur prince of Wales; 5, an angel clothed in golden feathers and with extended arms, issuing from clouds; 6, an angel holding a shield of St. George; 7, an angel holding a shield bearing *silver a fesse engrailed vert between two crowns sable* for doctor Oliver King.

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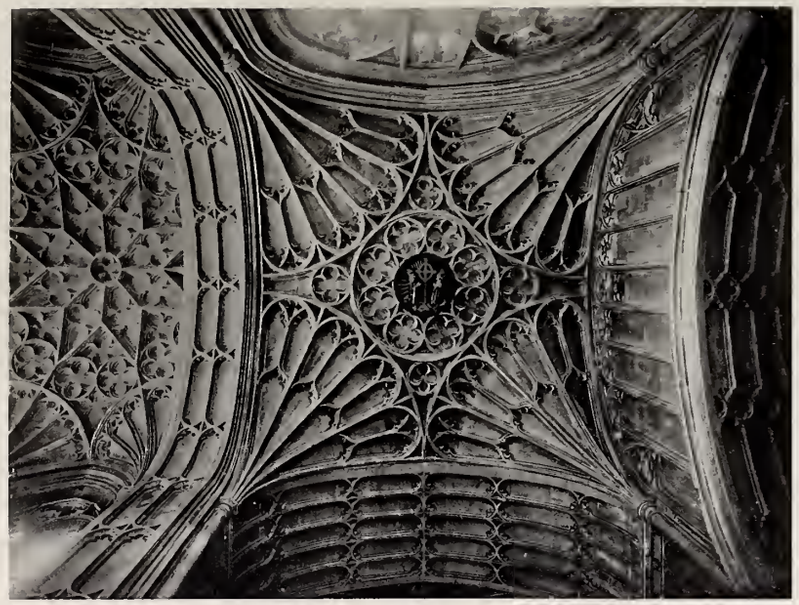

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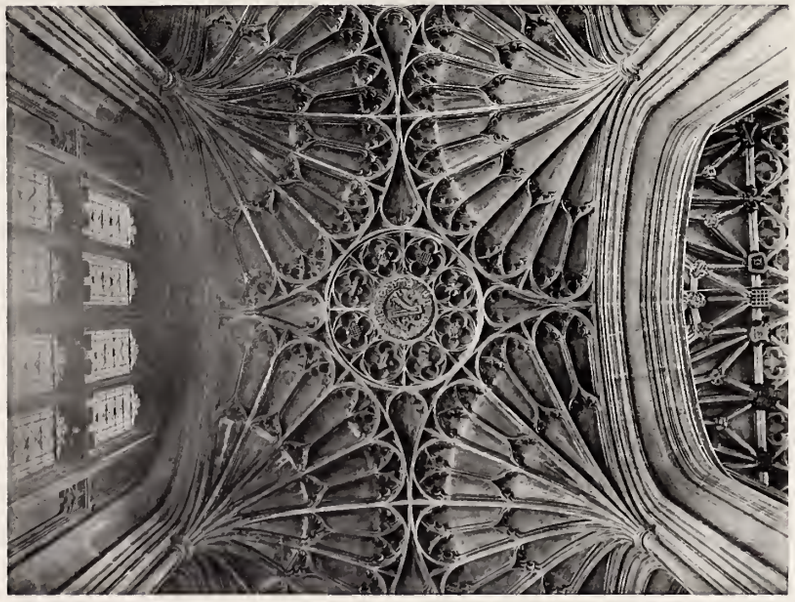
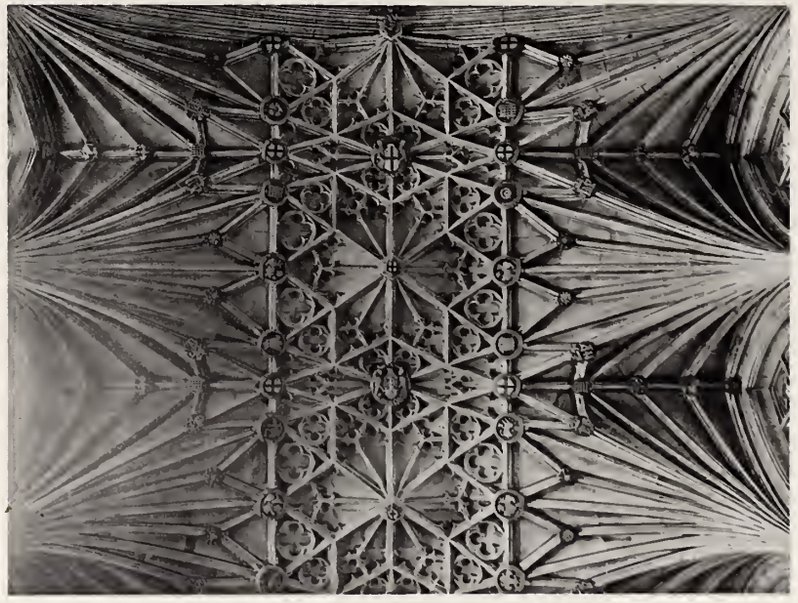




4.

Windsor Castle. Examples of vaulting in St. George's Chapel.

1. *Bay of the south aisle of the quire, with part of vault of Master John Shorne's chapel.*
2. *In south aisle of the quire.* 3. *In the south aisle of the nave.* 4. *Part of the quire vault.*

In the seventh or westernmost bay of the aisle proper the panelling under the window has been cut away, and an arch and a doorway inserted, opening into a small chapel. The arch is a somewhat plain four-centred one, serving as a canopy to a tomb beneath it. This is plain to the aisle, and now covered by an uninscribed thin (and apparently modern) slab of black marble. Along the edge of the tomb is the casement for a lost inscription in brass, and in each end of the arch is a hook for holding an image. An octagonal bracket, with a rose beneath, for an image has also been inserted above the tomb on each side of the window; that to the west is somewhat larger than the other. The doorway is a plain pointed one, but retains its original door, with traceried panels in the lower half and open traceried panels above with iron saddle-bars. Across the middle of the door is a band with this inscription in relief:

[*Hand issuing from clouds, holding initial letter of*] De sursū est: (*chained book*) Ut discā

In the top of the door are the arms of Oliver King, as on the vault of the aisle.

A descent of four steps leads into the chapel, which is 10 feet 9 inches square. On the chapel side the tomb has a plain lower half, but the upper half is panelled and traceried, with painted shields. (Fig. 30.) Along the edge is a casement for an inscription. The arch above is plainer than outside. Owing to the chapel being built against a buttress the east wall is mostly a plain flat surface, but it still shows clear marks of an altar, 5 feet 4 inches long, which was bonded into it. To the south of the altar place is a two-light window, with tracery in the head. Three similar windows form the south side of the chapel,[23] but the west side is plain wall. Beneath the middle window is the drain to the altar, but its projecting bowl is a modern restoration. The floor is a patchwork of old gravestones removed here from elsewhere, including that of William Mugge, first warden of the college (1380), with remains of his brass, and two quaint brasses, dated 1630 and 1633 respectively, to Dorothy and William, children of Dr. John King and Mary his wife. The ceiling of the chapel is flat and divided into thirty-six panels, with carved bosses at the intersections, but is only a modern work, copied from the ceiling of the south porch in 1847.[24] From the corbel remaining in the north-west angle, and the shafts at both ends of the south wall, the chapel was evidently intended to be vaulted. The east and west walls are covered with a modern reproduction of the ancient colouring, discovered when the chapel was restored in 1847. This consists of a series of blue and white panes, starting about 4 feet from the floor, disposed alternately in squares and in bends, which are also counter-coloured. The squares contain alternately a scroll with the motto **Ut discam**, and a large chained book. The panes in bends have at the top a hand issuing from the clouds with the text **De sursum est. Jac. 1°.** and lower down, what is perhaps a register or book-marker formed of a short rod to which are attached a series of many-coloured strings loosely tied in a large knot.

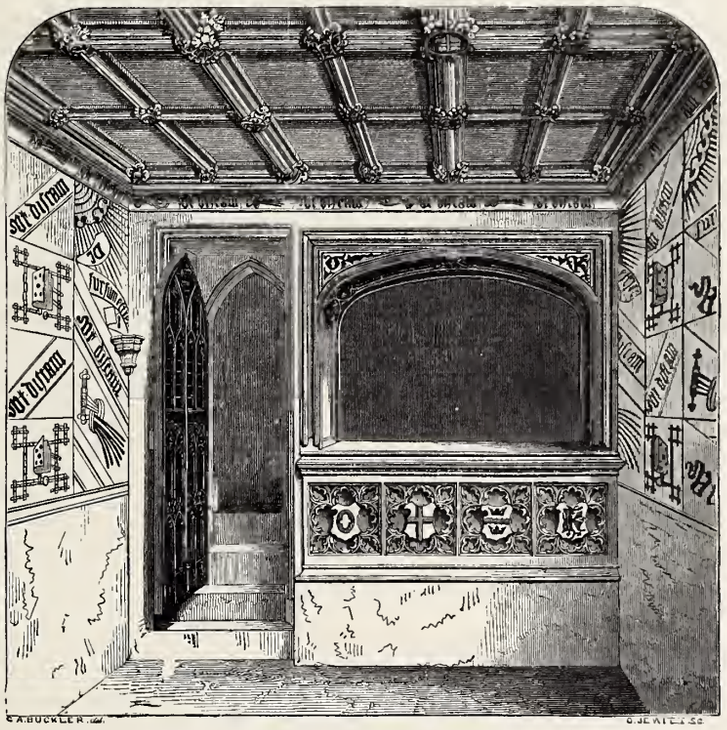


FIG. 30. NORTH SIDE OF BISHOP OLIVER KING'S CHAPEL, FROM WITHIN.

From the arms on the door it is clear that the chapel under notice is that of doctor Oliver King,[25] who became canon of Windsor in 1489, and registrar of the Order of the Garter. He was consecrated bishop of Exeter in 1492–3, but translated to Bath and Wells in 1496. He died in 1503, and by his will desired to be buried in the abbey church of Bath, but there is some doubt as to whether his remains lie there or in his tomb at Windsor.

The tomb and chapel may approximately be dated by an inscription on the large picture fixed within the quire arch on the opposite side of the aisle to the period between doctor King's consecration as bishop of Exeter and his translation to Bath and Wells.[26]

The picture in question is about 11 feet square, and consists of four panels of the same design as, but somewhat taller than, those along the backs of the stalls, and surmounted by the same trail and cresting. Each panel contains, on a diapered background with coloured border, a figure standing on a pedestal inscribed with his name and decorated with his arms and supporters. All four figures are habited alike in parliament robes, consisting of blue gowns sown with gold fleurs-de-lis and of red mantles with tippets furred with minever. (Plate LVII.)

The first or easternmost figure has a quarried background with ostrich feathers and Bohun swans alternately, bordered with red and blue panes. On his head is a cap of estate encircled by a gold coronet and in his hands a white rod. His name is given as **Edwardus primogenitus henrici vj^ti^**, and his arms are those of his father differenced by a white label of three pieces, supported by a white antelope with golden horns and a white swan, with crowns with pendent chains about their necks.

The second figure has a background of quarries with white roses on sunbeams and a border of red and blue bends, and is that of **Rex Edwardus quartus** wearing his crown and holding the orb and sceptre. His arms are supported by a white lion and a white hart, the latter with a crown and pendent chain about his neck.

The third figure has the quarried background powdered with golden eagles within fetterlocks with a border of red and blue panes, and is also that of a king with sceptre and orb, but the crown is placed over and not on his head in token that he was never crowned. The inscription is **Rex Edwardus quintus** and the shield below is supported by a white lion and a white hind.

The fourth figure has the field powdered with red roses and gold portcullises in quarries, with a border of green and white bends, and represents **Rex henricus Septimus** crowned and holding the sceptre and orb. The arms below are supported by a red dragon and a white greyhound.

Running through the bottom of the panels is the following inscription :

> **Orate pro dño Olivero Kyng. Juris utri|usque professore . ac illustris Edwardi | primogeniti Regis henrici sexti . et sere|nissimorum Regum Edwardi Quarti || Edwardi quinti. et henrici Septimi. | principali secretario . dignissimi ordinis | garterij registerio . et bujus sacri | collegij canonico a° dñi 1489 et postea per || dictum illustrissim : Regē hēricū septim a° dñi 1492 ad sedem Exoniēsem cōmēdato.**

For lack of space the last section of this inscription is painted on the rail below.[27]

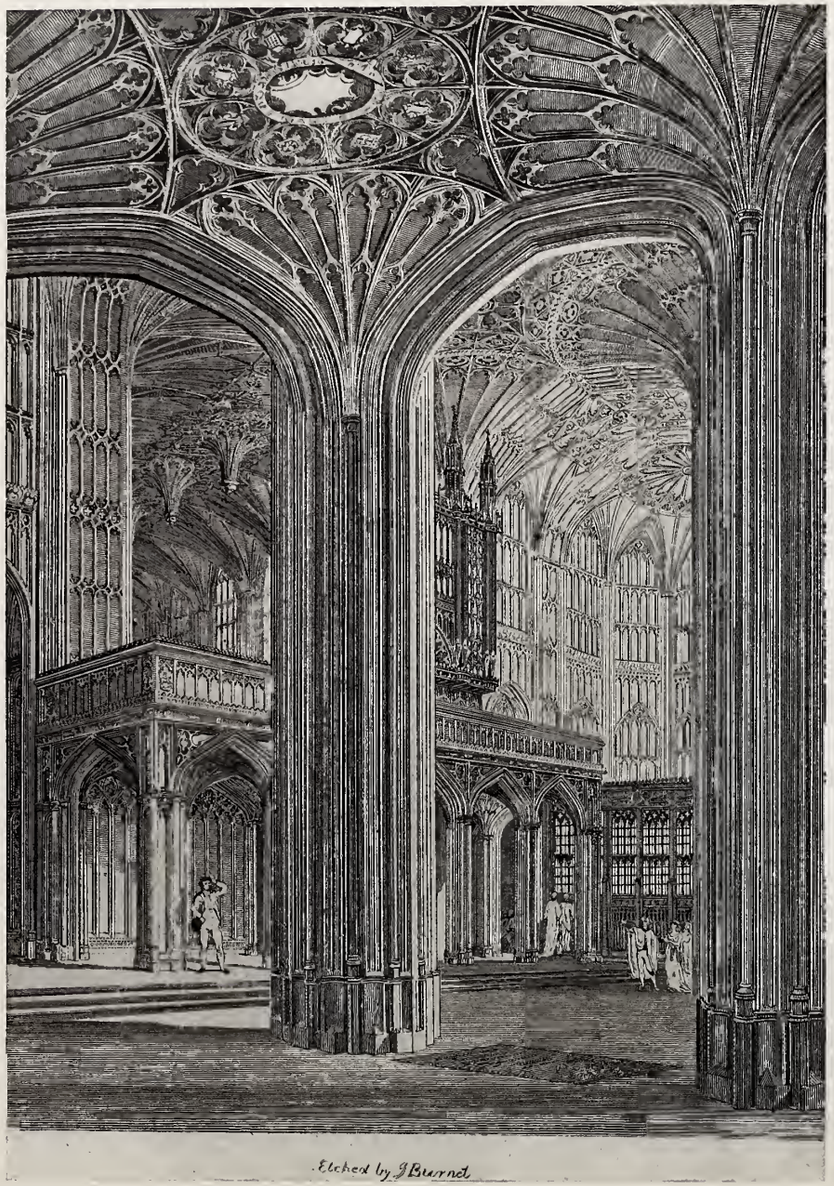
It will be noticed that doctor Oliver King has altogether ignored in his pictures the existence of King Richard III, whom he no doubt regarded as an usurper.

Immediately below the panels is a marble monument erected by Queen Victoria in memory of her aunt, Mary duchess of Gloucester, in 1859.

In a view and plan of St. George's chapel engraved and published by Hollar in 1674 (see also Plate LIII) an enclosure is shown within the arch of the second bay south of the high altar, lettered : *Sepulchrum Regis Henr* : *6*, and in the middle of the bay there is now a modern slab laid down in 1790 over the supposed entrance to the King's vault which was then uncovered.[28] There are still some slight traces of colour on the walls of this bay, which are thus described by Mr. Willement :

A very curious painting now in the possession of the dean of Windsor, which was presented to him by the widow of Mr. Charles Jarman, one of the poor knights, who died 1812, aged 71, shews the full extent of the decoration, and represents the particular ornaments which were introduced. The general ground of the vaulting, according to the drawing, was blue, on which were interspersed various badges used by king Henry : the sprig of broom ; the Lancastrian rose ; the inflamed beacon ; the ostrich feather ; the star or sun within a crescent ; the sun's rays rising from a cloud ; and in addition to these, are eagle's leg erased a la quise Sable (for Brugerak en Guienne) ; an eagle displayed Gules, armed Azure, on a square of gold (for Pevensey) ; a cinqfoil Ermine (for Leicester) ; and a peacock in pride Or. Some hollow parts of the mouldings were filled by square divisions, in which were alternated the arms of France and England. The whole was surrounded by a broad margin of blue, on which were painted several royal " bestes," the white antelope, the white hart, and the white swan, each ducally collared and chained Or ; these are frequently repeated, as well as a device of the broken mast of a ship Or, from the yard of which floats a sail Argent, inscribed diagonally with a motto which

Windsor Castle. Panels with pictures of Kings in the south aisle of the Quire of St. George's Chapel.



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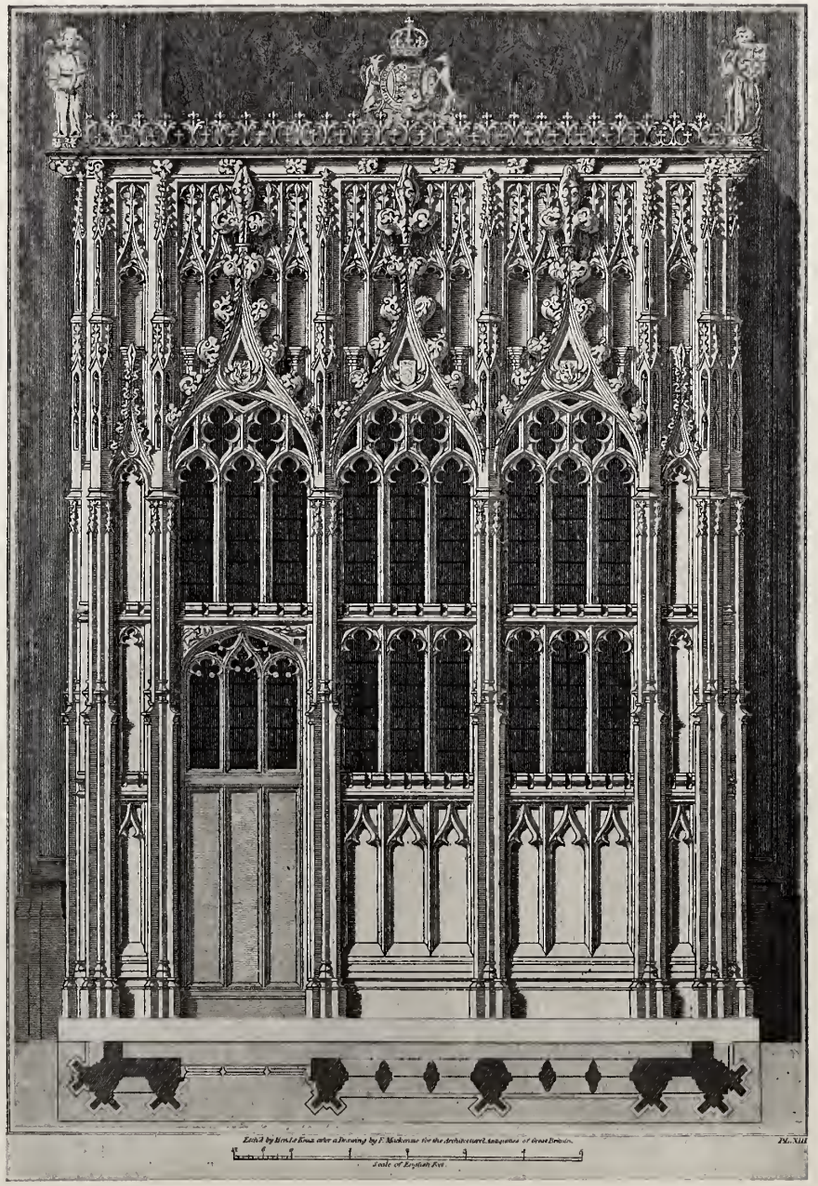


2.

Windsor Castle. Details of St. George's Chapel.

1. *The Organ Loft and South Transept, etched by J. Burnet.* 2. *Canon Oxenbridge's chantry chapel, from a drawing by Mackenzie.* (*From Britton's* Architectural Antiquities of Great Britain).

appears to have been "En dieu, en dieu," the last two words are, however, very imperfect. This was one of the numerous devices used by René d'Anjou, the father of Henry's queen.[29]

Concerning King Henry VI and other memorials in the chapel William Lambarde, writing about 1577, has the following quaint remarks:

> Finallie, as in the late Tyme of general Darkness, no Place was free from one Sorte of superstitious Mawmetrie or other; so this Churche of *Wyndsore*, not longe after the last Building, was polluted with the Wil Woorship of Holy Kinge *Henry* (as they called him) in Revenge (as it should seme) of that despitefull Injurie, which Kinge *Edward* IV. (the Author of this Chappel) had done unto him.
>
> The seely bewitched People gadded hither on Pilgrimage, being perswaded that a smalle Chippe of his Bedsteade (which was kepte heare) was a precious Relique, and that to put upon a Man's Heade an olde red Velvet Hatte of his (that lay theare) was a Sovereigne Medicine against the Head-ache. The Figure of al which Superstition yet standethe in the Glasse Windowe over-against the Place of his Burial. And if my Memorie do not much deceive me, Mr. *Jhon Shorne* (that holy Man whiche helde the Divle in a Boote) had an Offering Place, and St. *Anthonie* the Savioure of Swyne had his Stye or Stalle in this Churche also.[30]

Lambarde's statement as to the relics of King Henry VI is partly borne out by an inventory of 1534, which contains after the description of St. George's dagger the remark: "here I myght sett in kyng henry spurs & his hatt." The same inventory also states in its concluding paragraph: "M^{d} that ther is belongyng to kynge henrys auter many ryches & many costly jewelles to the image off o^{r} lady there | the w^{e} I be[se]che allmyghty Jhesu hit may be put to sum good use w^{t} all thynges afore rehersyd |." King Henry's altar is again referred to in the will of King Henry VIII dated 30th November, 1546: "Alsoe we will the tombes and aultars of King Henry the Sixth and alsoe of King Edward the Fourth, our great unkle and granfather, be made more princelie, in the same places where theie now be, at our charges."

It has already been noted (see page 241) that the ground beneath the arch was opened in 1910 and a coffin discovered containing what were almost certainly the remains of King Henry VI.[31]

Under the arch on the quire side of the fourth or middle bay is the grave of Charles Brandon duke of Suffolk, who married the lady Mary Tudor, Queen Dowager of France, daughter of King Henry VII and sister of King Henry VIII, and died in 1545. Pote, writing in 1749, states (page 368) that "nothing remains to distinguish the Grave of this noble Duke, but a rude brick Pavement, and the remainder of his Atchievements affixed to the Pillar above." There are now no achievements, unless a tilting helm, fixed in the next bay to the east, be one, but the grave is covered by a marble slab laid down by order of King George III, as appears by the following Chapter Act:

> 1787. 27th August.
> Ordered that leave be given to lay a Stone over the Grave of Charles Brandon duke of Suffolk according to his Majesty's directions.

The next or fifth arch westward is filled with the chantry chapel of master John Oxenbridge, canon from 1509 to 1522. (Plate LVIII.)

This consists of an enterclose of stone on three sides, built up against the wooden enterclose behind the quire stalls. It is about 12 feet long externally and 16 feet high, and of three bays across the front. It stands upon a marble step, and consists of a moulded plinth with bands of panelling over, supporting a row of traceried window openings. The divisions of the chapel are marked by buttresses, which are repeated also at the corners. In the west end of the front is a four-centred doorway having in the spandrels an *ox* with a letter N, and a *bridge*, in both cases with trees behind forming a rebus on the name OXENBRIDGE. The door is the original one, of oak, with solid panels in the lower half, and traceried openings above filled with iron gratings. The lock plate is a simple but characteristic example of the period. The window openings consist of two tiers of three cinquefoiled lights, with tracery in the pointed heads, which are surmounted by crocketed ogee canopies. These enclose shields of the arms of St. George and of Oxenbridge (*silver a lion rampant gules and a border vert*). At each end of the front, and on the east and west ends of the chapel is a niche with a pedestal for an image and across the front is a series of twelve lesser niches, each containing a pedestal for an image. The cornice is set with roses, pomegranates, and bunches of flowers, and has over it an ornamental cresting with figures of angels holding shields of St. Edward and St. George corbelled out from the corners. In the middle, behind the cresting, are the royal arms and supporters of King Henry VII with a rich crown above.

The interior of the chapel is 8½ feet long by 5¼ feet wide. The east end shows plain ashlar for a height of 6 feet, above which is a frieze of five angels clothed in feathers and furred capes, with jewelled diadems and outspread wings, holding between them four blank shields. From a cresting over the angels rise one larger and two lesser canopied niches with pedestals for images, flanked by two narrower niches. The west wall is similarly treated, but the angels alternately wear feathers and capes, and amices and albes, and over them are two larger and two lesser niches with pedestals. There is a small niche in the lower part of the west wall, perhaps for the placing of the wine and water cruets and wafer-bread for the mass priest. The south side for 4 feet up is plain ashlar, above which come the window openings. The north side shows to a height of 6 feet the plain panelling behind the stalls. Above that comes a second series of panels divided by buttresses into compartments corresponding to the stalls, and here decorated with three pictures illustrative of the Passion of St. John Baptist, namely (1) St. John preaching before Herod, (2) the delivery of his head to the daughter of Herodias; (3) Salome carrying in the head to Herod. Under the middle painting is the date 1522. The paintings are evidently by a Flemish hand.[32] The chapel is covered by a lierne vault of three bays with the panels of the traceried compartments painted blue. In the middle of the floor, which is of square slabs of marble, is a monumental slab of the same material, but quite plain.

Under the arch immediately to the west of the Oxenbridge chapel is an interesting screen which was removed here in 1824 from Urswick's chapel of the Salutation at the north-west corner of the nave. (Plate LIX.) It consists of a stone base of four bays, 3 feet 1 inch high, with a doorway, also in stone, at the west end. This has the arms of Urswick (*a bend with three lozenges on the bend and a saltire on every lozenge*) in the spandrels and contains the original oaken door with traceried panels, solid in the lower half, but pierced above and filled with iron grates. Over the doorway is a portcullis charged with a Tudor rose and ensigned with a royal crown, supported by a dragon and a greyhound. From the top of the stone base rises a tall grate of square iron bars, divided by buttresses into four bays, with a wider bay continued over the doorway. Each buttress has at the top a shield of the Urswick arms, and the screen is surmounted by a trefoiled cresting with elaborate spiking along the top. The total height is 6 feet 3 inches. Painted in black letter across the stone base of the screen is the following inscription:

> Orate pro animabus Regis | henrici vij^{i} et Cristoferi | Urswyk quondam ejus | Elemosinarii magni: et | istius collegij decani | Ave maria &c. Et bene|dicta sit [sanc]tissima tua | mater anna. ex qua sine | macula processit tua pu= | =rissima caro virginea. amen. | God have mercy on the | soulls of Kyng harry y^{e} | vijth Cristofyr Urswyk & | all Cristyn soullis amen | Deus qui per unigenitum | tuum. ex utero virginis | inc[a]rnatum. ac morte passum. genus humanum redemisti eripias quesumus animas henrici vij^{i} ac Cristoforii. necnon omnium eorum quos ipse Cristoforus dum vixit offendit ab eterna morte atque ad eternam vitam perducas per Cristum dominum nostrum amen. God have mercy. ut supra:

A little to the west of the Urswick screen is the entrance to the vault referred to in the following order of chapter:

March ye 16th 1775.

Leave is given for His Royal Highness the Duke of Gloucester to make a Vault for the use of his Family, in the Choir of this Church near the Sovereign's Stall, of about 8 foot in Length in the clear & about six foot in Breadth; and the sum required for the Ground is to be fifty Pounds.

Ordered also that Double Fees be taken as being in the Choir.

The painted glass in the windows of the south aisle is all the work of Mr. Thomas Willement, about 1846, and commemorates various royal personages, as follows: 1, King Edward III and Queen Philippa, John of Gaunt and Edmund of Langley, King Henry VII and Queen Elizabeth of York; 2, King Henry VI and Queen Margaret; 3, (dated 1846) King Henry VIII, King Edward VI, Queen Mary and Queen Elizabeth; 4, King James I and Queen Anne of Denmark, prince Henry and the princess Elizabeth; 5, King Charles I and Queen Henrietta Maria, prince Charles and prince James; 6, King William III and Queen Mary II; 7, Queen Anne. In date the windows extend from west to east.

Windsor Castle. Stone and iron screen now in the south aisle of the Quire, removed from the Urswick chantry chapel in 1824.

The north end of the ambulatory behind the high altar opens, by a similarly panelled arch to that at the south end, into the easternmost bay of the north aisle of the presbytery and quire. Like its companion on the south, this bay is complete in itself. As it and the two bays to the west had above them the chantry chapel of King Edward IV the vault is no higher than that of the ambulatory. The central compartment of the vault is circular, and encloses a series of eight quatrefoils ranged about a large double rose rayed with sunbeams, the well-known badge of King Edward IV.

The east wall of the bay is a thick one of the thirteenth century or earlier, and contains a four-centred doorway inserted apparently in 1482–3, when a charge of 7s. 6d. for its lock and ironwork occurs in the treasurer's account roll.[34] The arch of the doorway is now masked by woodwork, added probably at the same time as the representation above it of the royal arms, etc. of King George III. To the south of the doorway is a plain round-headed niche 21 inches wide, 7 inches deep, and about 7 feet high, which has lately been discovered and opened out. It has remains of painting at the back, and probably held an image of some sort, but no record of it has been preserved.

The north side of the bay contains a wide moulded archway, now filled by a later blocking, and corresponds, so far as can be seen, with that opening into master John Shorne's chapel. It led into the "new vestry" mentioned in the Treasurer's account for 1479–80.[35] This was probably identical with "the Vestrie without the Churche" referred to in an inventory of 1552,[36] but at some unknown date, perhaps at the Restoration, it was walled off from the aisle and used as the canons' chapter-house or chapter-room.[37] Later on it was found convenient to make an opening between the chapter-room and the chapel; but, as may be seen from Batty Langley's plan of 1743, and less accurately in that of Ashmole, this was by a small doorway in the north-west angle of the aisle, leading into a curved passage which may have formed part of a vice. This awkward arrangement was done away with in (apparently) 1785, when a proper doorway was made through the blocking wall, and the old passage closed on the aisle side, but its northern half still does duty as a cupboard. The new doorway has upon its lintel the cypher *GRC* of King George III and Queen Charlotte, together with a crown, ostrich feathers, roses, and other devices. Over the doorway a loop has been formed to admit some light into the aisle. Before the entrances just described were made, the vestry, after its conversion into a chapter-house, must have been entered through the old doorway of the porch under the erary at its north end.

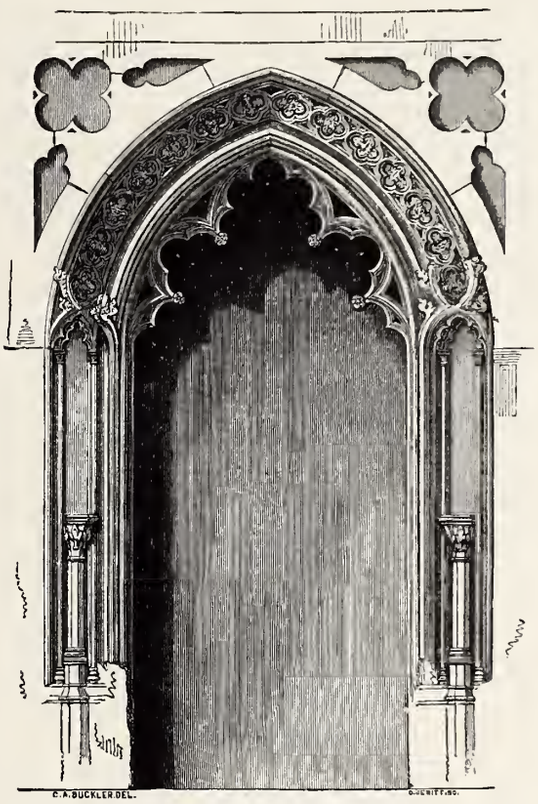


FIG. 31. REMAINS OF THE DOORWAY OF THE ERARY PORCH, NOW WITHIN THE VESTRY.

The vestry is about 26 feet long and 15 feet wide, and stands north and south. Its east side is faced throughout with modern ashlar and has a four-centred doorway, also modern, at each end. That to the south opens into a passage from the cloister, and has in its south side the remains of the curved passage above referred to, and in its north side a modern staircase up to the present chapter-room and the erary. The northern doorway opens into a safe. The west side of the vestry contains two square-headed windows, each of four lights with tracery above, and between them a modern fireplace, which is lined with some early paving tiles brought from Tintern abbey. The north end of the room is of flint checker-work with ashlar bands, and formed the south end of the original fourteenth century porch to the college. In it are the mutilated remains of the rich entrance doorway, with a canopied niche in each jamb, and the hollow above filled with deeply cut quatrefoils containing leafwork. (Fig. 31.) To the west of the doorway is a blocked

fifteenth century chimney with joggled lintel. The vestry is covered by a four-centred wooden cradle roof, springing along the side walls from stone cornices, set with various devices in plaster of the same date as the present entrance doorway. The south end of the vestry is partly occupied by a modern staircase leading up to the old chantry chapel of King Edward IV, now known as the Royal closet. This staircase was put up in 1785, and the mahogany hand-rail added in 1810.[38]

There are preserved in the vestry two objects that deserve a passing notice. Foremost in date is a large two-handed sword which hangs beside a picture of King Edward III on the east wall. It is 6 feet 8¼ inches long, of which the blade is 5 feet 4½ inches, and 16 inches across the quillons. This venerable relic is the sword that was suspended over the King's stall in the first chapel of the Order of the Garter, and offered at the high altar on his death in 1377. In the precentor's account for 1387–8 is a payment of 17d. "for the repair of the sword of Edward the founder of the College,"[39] and in that of the treasurer for 1615 is a charge of 2s. 6d. "to Noke, for making cleane the Twoe hande swoorde whiche hangith by K : Edward the 3 : picture."[40] The picture in question is a painting on canvas, 6 feet 10 inches high and 4 feet 1½ inch wide, representing the King in a standing position, clad in a dark blue robe with jewelled borders and ermine-lined crimson mantle with ermine tippet. On his head is an open crown, and round the neck a George suspended by a dark blue ribbon. In his left hand the King holds the orb, and in his right a sword transfixing the crowns of Scotland and France. The background is a pair of dark blue curtains with gold lace borders, and the ground on which the King stands is covered with a Turkey carpet. Along the top and bottom of the moulded black and gold frame is painted: EDWARDVS TERTIVS INVICTISSIMVS REX ANGLIÆ HVIVS REGIÆ CAPELLE ET NOBILISSIMI ORDINIS GARTERII FUNDATOR. The picture was painted in 1615, as appears from the following entries in the treasurer's account:

Maii 24 Ki : Ed : 3 : oure founders picture : 8li : et ultra : ijs ijd per billam magistri Baker viijli. ijs. ijd.
Maii 27 A Courtayne to hange over the fonders picture per billam Daye et Berdill xvijs. viijd.[41]

Returning into the aisle, it will be seen that the arch to the west of the first bay has in each jamb a niche like those in the south aisle. The northern niche has panelling under with badges and flowers, and that on the south three blank shields, on one of which are roughly scratched the arms of Courtenay. This niche is partly filled with a marble tablet to Princess Louise of Saxe Weimar, who died at Windsor in 1832.

The first bay of the aisle proper has on the north a window of four lights, of one tier only on account of the lowness of the vault, panelled beneath like those in the south aisle, and with a similar bench along the wall. On the south is a wide arch from the presbytery with a plain lining of black marble or touchstone. Within this arch was originally the unfinished tomb and altar of King Edward IV. According to the directions in the King's will his body was to "be buried lowe in the grounde, and upon the same a stone to bee laied and wrought with the figure of Dethe with scochyns of oure Armes and writings convenient aboute the bordures of the same remembring the day and yere of our decease, and that in the same place or nere to it an Autre bee made metely for the rome as herafter we shall devise and declare."

In 1789, during the repaving of this part of the chapel, an opening was made by accident into the vault beneath the arch, and subsequently so enlarged as to allow it to be entered and examined. Within lay the lead coffin of King Edward IV and the decayed portions of the wooden coffin that had enclosed it. The vault also contained, in a wooden coffin, what were probably the remains of Queen Elizabeth Widvile. The King's coffin was cut open and its contents submitted to a detailed examination, an account of which was communicated to the Society of Antiquaries by the bishop of Carlisle, then also dean of Windsor.[42]

How much progress had been made with the King's monument at the time of his death it is impossible to say. In Canceller's account for 1481–2—1482–3 is a note of the purchase of "thirty-three casks of touchstone, bought for the use of the chapel and for making the King's tomb," and among the items done by taskwork are (i) "the making of an altar within the King's enclosure there," and (ii) "the making of a house for the masons working upon the tomb of our lord the King." Pote also says (page 69) that "in an Arch at the head of this tomb, is an ancient Painting, being a representation of our Saviour

1.

2.

Windsor Castle. Details of St. George's Chapel.

1. *Chantry chapel of William Lord Hastings, beh.* 1483.
2. *Subvault and oriel window of King Edward IV.'s chantry chapel.*

and his Apostles, attended by the heavenly Host, but much defaced, and scarcely visible at present."

In the view published by Sandford in 1707 the arch towards the presbytery is shown with its lining of touchstone, and the slab of the same material which still lies within it; but the arch is filled, instead of a tomb, with what Sandford terms "a Monument of Steel, polish'd and gilt, representing a Pair of Gates, betwixt Two Towers, all of curious transparent Workmanship after the *Gothick* Manner."[43] (See Plate LXV.) Ashmole also shows the arch and gates in Hollar's engraving of the quire, and describes the gates (page 149) as "a range of Steel gilt, set to inclose it [*i.e.* the King's grave] from the North Isle, cut excellently well in Church-work."

After the examination of the King's vault in 1789 the arch over it was filled up with a "new monument" devized by Mr. Emlyn. The chief part of this consists of a panelled base, over which is an oblong slab of touchstone with the King's name, Edward iiij, in raised brass letters, both being flanked by triple shafts. Upon these shafts stand two short round pillars of touchstone (which, with the slab with King's name, are specially marked in the plate in *Vetusta Monumenta* as "of antient materials"), with a battlement between their bases, carrying a four-centred arch, with an ornamental cornice and coving above. Within the arch is a relief consisting of two naked cupids holding between them a shield of the royal arms within the Garter, over which is a large crown between two fleurs-de-lis. Two narrow side panels have the badge of King Edward IV in the head, and the whole composition has an ornamental plinth. The relief above mentioned and the two little touchstone pillars were apparently removed here from a large arch *temp.* Henry VIII which spanned the north side of the crossing, but was most needlessly destroyed in 1789 (see page 449). The iron gates which were removed to make way for Emlyn's monument were set up within the presbytery, where they still remain. Their original position seems to have been across the aisle, just to the west of the King's grave. The key of the vault in the aisle bay under notice consists of the arms of King Edward IV supported by two white lions.*

The next bay has a similar window to the last on the north, but under it, towards the east, is a low and plain four-centred doorway. This retains its original oaken door with ornamental handle plate, and opens into a small chamber, with a flat roof of stone slabs, built outside in the angle of a buttress. In plan the chamber forms a quadrant of an octagon and has in its east side a chimney, now walled up, constructed within the buttress. It is lighted by a small loop on the north-west. The chamber was probably used to provide a fire for the making of the obleys by the sacrist, and to furnish charcoal for the censers. On the south side of the bay is a low arch to the presbytery, and the key in the middle of the vault bears a half-angel holding a shield of the King's arms. It was evidently King Edward's intention that these first two bays of the aisle proper should form his chapel or "enclosure." There was probably a screen of some kind across the aisle to the east of his tomb (with a doorway in it for processions), and the pair of iron gates stood west of it. The second bay was clearly that place ordered in his will to be "nere to our said Sepulture" where "ther bee ordeigned places for xiij personnes to sit and knele in, to say and kepe such observance divine service and praiers as we herafter shall expresse and declare."

The low vaults of these two bays (see Plate LX), which range with that of the isolated bay to the east, were certainly built during the King's lifetime, and accord with another clause in his will of 1475:

> Item we wol that overe the same sepulture ther bee made a vawte of convenient height as the place wil suffre it, and that upon the said vawte ther bee a Chapell or a Closet with an Autre convenient and a Tumbe to be made and sett there, and upon the same tumbe an Image for oure figure, which figure we wil bee of silver and gilte or at the lest coopre and gilt, and aboute the same tumbe scripture made convenient remembring the day and yere of our deceasse.

The "Chapell or Closet" in question still exists, and is reached from the ground by an external vice, entered from the aisle by a doorway of simple design beneath the window of the third bay. This bay and the four bays westward of it are carried up to their full height and covered with fan vaulting *temp.* King Henry VII. The middle panels of the vault are the same in design as those of the south aisle and also enclose heraldic keys. The key of the third bay consists of an angel holding a quarterly shield of the arms of Maltravers quartering Clun, and of Arundel, the lion of which is turned to the sinister

? Not so – but enclosing the tomb itself in the North Aisle.

* The arms of Ed. 4. appear in Oliver King's Chapel have the dragon and the greyhound as supporters. The arms of Henry 8 over the organ gallery, have the Red dragon transferred to sinister, and the Royal lion, sejant, in place of the greyhound (circa 1530)

in both quarters; probably for Thomas FitzAlan, lord Maltravers, 1461–87, afterwards earl of Arundel, 1487—1524.[44] The key of the fourth bay has an angel holding a shield of the arms of Hastings (*silver a maunch sable*) with smaller shields of Hastings within the Garter alternating with the surrounding ornaments[45]; and that of the fifth an angel with the arms of St. George. In the sixth bay the key represents an angel clad in golden feathers, holding a red heart, from which spring two gold roses; and the seventh bay has an angel with the arms of St. Edward. The windows on the north side of the aisle and the arches on the south correspond exactly with those of the south aisle.

Under the quire arch in the fourth bay stands the chantry chapel of William lord Hastings. (Plate LX.) It is almost exactly like that of canon John Oxenbridge in the south aisle, which was obviously copied from it, but has no shields over the windows. It has also no angels on the upper corners nor the King's arms in the middle, but displays instead a shield of the arms of Hastings with helm, mantling, and crest, *a black bull's head within a crown*. The ornamentation within is like that of the companion chapel, but the angels are all feathered and diademed, and hold shields of the arms of Hastings. The east wall bears traces of the altar, the top of which was 3 feet $4\frac{1}{2}$ inches above the present floor, with pin holes over it for fixing a table or reredos. The west wall has been covered with painting representing a baudekin curtain of the period. The north wall has also been covered with painting, powdered, as was the east wall, with stamped figures in gesso of the Hastings maunch and bull's head. These have been almost entirely defaced, but two maunches and one bull's head are left on the wall immediately south of the niches over the altar.

The south side of the chapel is formed by the panelling at the back of the stalls, and consists of plain wainscoting below, with a small recess for the altar cruets. Above the battled cornice are affixed panels painted with scenes from the life of St. Stephen, and undoubtedly by an English painter. The first scene shows the saint preaching from a pulpit to a number of people, some sitting, some standing, with the explanation below:

Predicat hic Christum: deitatis honore videri
Arguit et mulcet: doctrina corda virorum

The second picture shows the saint standing before Herod, while a kneeling serjeant-at-mace presents a parchment with his accusation written thereon. The inscription is:

Invidie facibus: succensa patenter herodi
Instat et accusat: stephanum plebs impia justum

In the third picture the saint is being stoned with flint stones in the presence of the King, while Saul sits in the corner holding the clothes of the stoners; and the inscription reads:

Sponte sua servat: saulus vestes lapidantum
Saxa pluunt tortu: protomartir pro quibus orans

In the fourth picture, which is narrower than the rest, Stephen is sitting on his knees in a dying state, with stones on his head and about him, while two angels carry his soul up to God above. The legend is:

In domino moritur: datur ex quo vita perennis.

The ceiling of the chapel is a lierne vault, with the background of the tracery painted blue, and the flooring is of Purbeck marble slabs set about a large but plain grave slab occupying most of the area. The whole structure stands, like the Oxenbridge chapel, upon a Purbeck marble step.

William lord Hastings was an ardent Yorkist. His father, Sir Leonard Hastings of Kirby, died in 1455, and his son was sheriff of Warwickshire and Leicestershire the following year, when he was only about twenty-six years old. On the accession of King Edward IV in 1461 he acquired the castle, barony, and honour of Hastings, and was made baron Hastings of Hastings. In 1462 he was elected Knight of the Garter. From 1461 till the King's death in 1483 he was chamberlain of the household, and in high favour with his sovereign. On the 27th June, 1481, lord Hastings made his will,[46] which contains the following instructions as to his burial:

And forasmoche as the Kyng of his abundaunt grace for the trew service that I have doon, And at the lest entendid to have doon to his grace, hath willid and offred me to be buried in the Collegge or Chapell of saint George at Wyndesore, in a place by his grace assignid in the which College his highnes ys disposed to be buryed: I therfore bequeth my simple body to be buried in the seid Chapell and Colege in the seid place assignid by the Kyngs grace and will that ther be ordeiynid a Tumbe convenient for me by myn executors And for the costs of the same I bequeth c mark.

1.

2.

3.

5.

4.

Windsor Castle. Ornamental Ironwork Door Furniture in St. George's Chapel. (½ *linear*).

1, 2, 3. *From the vice door in the north aisle of the presbytery.*

4. *From the south door of the presbytery.* 5. *From the quire door.*

After bequeathing to the dean and canons of Windsor a jewel of gold or silver of the value of £20 for a memorial of him, he continues:

Also I woll that my feoffees by the oversight of myn executoŕs gyf and amortise landis and tenements to the yerely value of xx^{ti}.li. over all charges to the deane and chanons aforseid, and to ther successors, to thentent that thei shall perpetuelly fynde a preste to sey dayly masse and divine service at the auter next to the place where my body shalbe buried in the seid Chapell or College.

As is well known, William lord Hastings was peremptorily beheaded without trial by order of Richard duke of Gloucester on 13th June, 1483, and he was buried at Windsor in the place he had appointed.

The foundation of his chantry did not take effect until twenty years after his death. An indenture was then made on 21st February, 18 Henry VII (1502–3), between Katharine, late wife and executrix of William lord Hastings, on the one part, and Sir Edward Hastings, lord Hastings and Hungerford, his son, and Christopher Urswick the dean and the canons of Windsor on the other part, founding a chantry for one priest "to sey daily his divine service when he is disposed to sey masse at thautre within the chapelle wherein the body of the seid late Lord lyeth buried in the seid churche."

The chapel cannot of course be older than the wooden enterclose against which it stands, which was apparently set up in 1479–80; but it was probably built immediately after, about the burial-place assigned to lord Hastings by King Edward. The chapel might of course have been built after his death by his widow and son, but that is hardly likely to have happened under the rule of the same Richard who had ordered his beheading.

The painted glass in the windows of the aisle, like that on the opposite side, is all modern, put in by Mr. Willement at different dates. The subjects are commemorative of the following: 1 (1845). King Edward IV and Queen Elizabeth Widvile; 2 (1845). Ancestry of the Dukes of Rutland; 3 (1853). King George I and his mother the Electress Sophia; 4 (1853). King George II and Queen Caroline, Frederick prince of Wales, and the princess Augusta; 5 (1852). King George III and Queen Charlotte, Frederick duke of York, and Edward duke of Kent; 6 (1854). King George IV, princess Charlotte, and prince Leopold of Saxe-Coburg; 7 (1854). King William IV and Queen Adelaide.

Owing to the considerable difference of height between the vaulting of the bays that carry King Edward's chapel, and that over the rest of the aisle, the west end of the King's chapel shows towards the aisle as a wall carried by a four-centred arch with traceried spandrels and a horizontal cornice of leaves with a cresting. The space between this and the higher vault is covered with panelling, in the middle of which is corbelled out from the chapel behind a small oriel window of four lights. (Plate LX.)

The vice doorway still retains its original oaken door, which is noteworthy for its beautiful ironwork. (See Plate LXXI.) This includes an elaborately traceried square lock-plate, a large round handle plate encircled by the Garter, and a curious little oriel of pierced work, closed by a door on the inner side (Plate LXI); the door also retains its original bolts on the inside. The vice is an ample one, with steps 3 feet wide, and is lighted by a series of trefoiled loops. The entrance into the King's closet is through a plain four-centred doorway.

The King's chapel is 40 feet long by about 12½ feet wide, and is divided externally on the north by buttresses into three bays, each of which contains a window. These are square-headed and of three lights with tracery in the heads. The west end shows only the oriel window commanding the aisle, but the east end has a window of five trefoiled lights with tracery, kept high up on account of the altar that stood under it. To the south of the altar place is a window like that opposite. Just to the west of this window is a doorway to without with flowered spandrels. The second bay on the south side is filled by a wide four-centred arch with flat jambs and soffit, from which there projects into the great chapel a beautiful wooden oriel overlooking the high altar. Originally, however, the arrangement of this bay seems to have resembled that of the third bay, which contains an archway with more mouldings, filled with a shallow stone oriel of two tiers of cusped lights with tracery above.

In 1782, according to a Chapter Act dated 8th April, it was

Ordered that Dr. Lockman be Empowered to agree with Mr. Emblin for Wainscotting & fitting up the Queenes Closet according to the plan delivered to the Chapter and with the Glazier for ornamenting the windows with painted glass.

The whole of the walls were accordingly covered with "gothic" wainscoting and the eastern bay cut off from the rest of the chapel by a glazed partition. The western part of the chapel was also subdivided by a lower partition with a door in it. The section containing the wooden oriel was further enriched by an elaborate semicircular canopy fixed above the arch towards the great chapel, and reserved for the royal family; while the lords and ladies in waiting used the western section. The whole was finished off with a flat plaster ceiling.[47] Each of the western sections has also a fireplace of recent date built across its north-east angle. The glazier's decorations included apparently a number of the usual Dutch or Swiss paintings on glass, and a series of devices, etc. collected from various sources. Among these are a portrait of King Charles II, an Elizabethan horoscope of King Edward III, a large spray of pink roses, and in the glazed partitions the arms of King Henry VIII and the badge of his son Edward prince of Wales. In one of the north windows is a shield of the arms[48] of Thomas Magnus, canon 1520–47, and archdeacon of the North Riding of Yorks from 1504 to 1550.

In the eastern division of the chapel, under the east window, is a doorway of communication with a lobby outside approached by the staircase constructed within the vestry in 1785. The lobby has stone walls lined with wainscot, and is lighted by a type in the ceiling.

There are of course no remains of the tomb directed by King Edward IV to be placed in the middle of this chapel, and it is doubtful if it was ever made. There are also no traces of his altar, and the modern wainscoting effectually hides all traces of any recesses or other features in the walls.

The vice by which the chapel is reached is continued upwards to give access to the aisle roof.

The doorway in the south wall of King Edward IV's chapel leads by a curved passage to a second plain four-centred outer doorway and so on to the leaded roof of the ambulatory east of the high altar.

Concerning this part of the building there are several entries in the Chapter Acts. Thus in 1637 it was forbidden, by command of the King, to use the royal closet as a passage to the leads, and it was further ordered

> That the open space between the south east Angle of our Royall Closett and the north-east Angle of the Tombe house shalbe shutt up wth a wall wherein shalbe made a dore wth locke and key to be kept by the Dean of Windsor, that the ordinarye passage and thereby the breaking of the east windowe of the Chappell may be prevented.

If this wall was ever built, it was afterwards removed, and in 1714

> It is order'd that the door leading out of the old Library to the leads, and the east window of the Chappell soe far as the same is plaistre'd up, be brickt up, & that at all Installments the door out of the Closset into the leads be padlockt up.

The south end of the ambulatory roof abuts on the north wall of master John Shorne's tower. This shows, just above the leads, a square splayed opening, at the back of which is the quatrefoil light visible in the south aisle over the arch that opens from it into the ambulatory. A little higher up is a pair of windows, but the rest of the wall is blank. There are no marks against the wall of any pentise or other roofed communication with King Edward's chapel to the north; in fact, any such communication would inevitably have partly blocked the great east window of the presbytery, the lights of which come right down to the ambulatory roof.

In the angle formed by the tower and presbytery is a square-headed doorway into a turret or vice at the south-east corner of the latter. Just within its doorway is another on the right, now blocked, that led or was intended to lead down to the top of the canopy of the high altar.[49] On one of the blocking stones are the following remains of an inscription painted in black-letter upon a white ground:

> þ no difference of tþ
> cke amonge you and
> ȝe shulde not have been

A few steps higher up is a second doorway into a contemporary chamber over master John Shorne's chapel. This is 25 feet long from north to south, by 14 feet in width, with a polygonal south end corresponding to that of the chapel below. The walls are throughout

of ashlar, with holes to 7½ feet up for affixing wainscoting. In the north end is an original chimney, with a rayed rose and a rose with leaves in the spandrels, and a simple mantel-shelf over. On each side of the chimney is a square-headed cinquefoiled light. In the east wall are two windows, in the apse five more, and in the west wall one window, all of the same pattern, of two stories of two lights with tracery above, within a pointed head. Under the west window is a square recess with a blocked quatrefoil light at the back that opened into the aisle. The floor is of concrete over the aisle, but floored with timber over the chapel, and the roof is formed by the floor of the room above. The door is a plain oak one and evidently original. The room, which is 16 feet high, is now subdivided by a modern deal partition, and used as a workshop and storeplace.

Still higher up the vice, after passing a doorway on to the aisle leads, is another doorway into a second chamber, over that just described. (Fig. 32.) It is of the same plan and dimensions, but has no chimney nor provision for wainscoting, and though it has the same number of windows on the east, south, and west, these are square-headed. The roof is the original cradle one of oak. There are no old fittings, but here are stored the pinnacles removed from the quire stalls when their old alternating arrangement was done away.

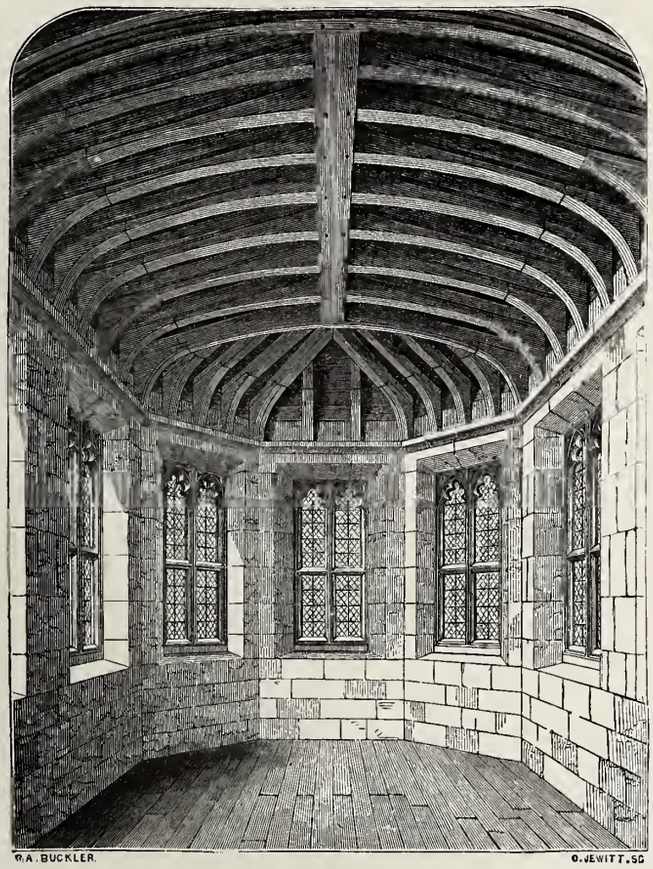


FIG. 32. UPPER CHAMBER OF MASTER JOHN SHORNE'S TOWER.

From references in the Treasurer's accounts it is evident that these two chambers originally formed his checker or counting-house, by both of which names they were known; and their retired position made them eminently suited for such a purpose. The earlier entries relating to the chambers are as follows:

1490–1.
Solut. Johanni Plumer pro sowder et emendacione tecti plumbei supra capellam M. Shorn iijs iiijd. [xv. 34, 63]

1491–2.
Roberto Smythe pro clavibus ad ostia vitrarii et staurj vj^{d}. et ad cistam evidenciarum juxta ostium scrakcarij [*sic*] iij^{d}. et pro ij clavibus ad ostia turris scakcarij inferius et superius vj^{d}. Et pro hyngys et hokis ad eadem et ad ostium pendens in palo viij^{d}. Summa xxiij^{d}. [xv. 34, 64]

1491–2.
Pro una sera et tribus clavibus pro hostio exteriori domus compoti xvj^{d}. [xv. 34, 65]

1492–3.
Solut. Edryche carpentario . . . pro appencione ostij ad computatorium super le hengys ij^{d}. [xv. 34, 66]

1494–5.
Solut. Roberto Olyver fferrifabro pro Reparacione unius Janus juxta domum compoti vjd. [xv. 34, 69]

At a later date, after master John Shorne's shrine and altar had disappeared and been replaced by the earl of Lincoln's tomb, these chambers are otherwise referred to, *e.g.*:

1587–8.
To the glazier. For mending the 2 chambers over the erle of lincolns Grave xvjs. jd. [xv. 59, 14]

1700. 19th September.
Ordered that a covering of slitt deales be made in Dr Prats study and a chimney built in it & that towards the making good this worke leave be given to make use [of] the old nest of par[ti]tions over Lincoln Tombe. [Chapter Act Book]

1790. 5th August.
Ordered that the Middle Chamber of Lincoln Chapel be repaired according to the Stone masons Estimate viz.....8 . 15 . 0. [Chapter Act Book]

An interesting seventeenth century wooden desk that may have stood in the apse of one of the checkers is now preserved in the chapter library. (See Plate XCIV.)

It will be seen that in Hollar's bird's-eye view of the Castle (Plate XXXII), though not in the earlier one of Norden, master John Shorne's tower is surmounted by a leaded

dome, like the chapel at the west end. It is also shown in Hollar's "Prospect of S. George's Chapell." (Plate LIII.) There is, however, no record of the making or taking down of this.

The crossing of St. George's chapel is oblong in plan, and has on every side a tall four-centred arch with flat sides and soffit, relieved by a continuous series of small traceried panels. Across the eastern arch is a Gothic gallery which carries the organ (Plate LVIII), composed of "Coade's artificial stone," set up in 1790–91 in place of the earlier gallery shown in Hollar's engraving, as published by Ashmole. (Plate LXVII.) The new gallery, which was designed by Mr. Emlyn, is carried on its west side by a series of five four-centred arches with quatrefoils in the spandrels, and a crested cornice filled with crowns, roses, ostrich feathers, the Hanoverian horse, etc. Over this rises the front of the gallery, with traceried panels, which are returned at the ends, and have a battlement along the top. The gallery is one bay deep, with a similar arch at each end to those in front. At the back is a continuous recess with panelled compartments on each side of the quire doorway, which occupies the middle bay. The recess is marked off by a row of pillars in front of it, from which and like shafts against the main supports of the gallery springs a fan vault with traceried panels, of similar design to that in the quire aisles. The bosses exhibit St. George and the Dragon, roses, and the monogram of G.R. III in the Garter. On the middle of the gallery front is the same device ensigned by a crown and rayed.

The quire is entered by a rich wooden door, carved alike on both sides, and of two leaves, each of three panelled compartments. The lower panels are solid with elaborate tracery and leafwork, rising from a plinth with a band of sunk quatrefoils. The upper panels are open, and filled with simple iron gratings like a window. (Plate LXII.) The quire is seven bays long, and separated from its aisles by four-centred arches with continuous mouldings. Above each arch is traceried panelling in continuation of the lines of the clerestory windows, surmounted by a narrow cornice set with suns and roses, over which is a row of six beautiful feathered and diademed angels, carved in high relief, with spread wings, issuing from clouds, and holding in front of them a long scroll. The clerestory windows are tall pointed openings, composed of two pairs of lights in three tiers, with battled transoms and quatrefoils in the heads; on each side is a narrow solid panel. In front of each of the quire piers, rising from behind a corbelled-out figure, some height up, of an angel holding a shield, is a triple vaulting shaft, with corresponding members in the corners, but the vault that they carry, which will be described more fully presently, is of much later date, and fits neither to the shafts it springs from, nor to the window heads it encloses. The effect of the row of angel corbels, as shown in Ashmole, has unfortunately been marred through the continuing of the vaulting shafts down to the floor in the eastern angles and the first two bays during the changes of the end of the eighteenth century. In the seventh bay on each side it was evidently intended to build a staircase passing upwards westwards through the crossing pier, and shut off from the aisle by panelling. On this account the arch mouldings are stopped off westwards by an angel-corbel over the passage through the pier, and left in block eastwards at about the same height. The object of these stairs is somewhat uncertain. On the south side it is clear from the position of the panelling with the paintings of the Kings that it was never built. On the north side the arch is filled by similar panelling, but resting on a stone base 4 feet high, through which, and the eastern-most division of the panelling, a doorway has been made, giving access, by means of the staircase, to the present organ loft, but, as will be seen below, this was not the original object of the staircase on this side. The east end of the quire (Plate LXIII), owing to the ambulatory behind, has the sill of the window at a higher level than is usual in English churches, and is entirely covered, below the window, by an alabaster reredos from the design of Mr. G. G. Scott put up by the dean and canons in 1863, with the window, in memory of the Prince Consort, at a cost of £1500. The middle division, that over the high altar, has a large sculptured representation of the Ascension in alabaster, flanked by lesser groups of Christ and Mary Magdalene and of Christ charging the Apostles. Right and left of the altar are series of square compartments with heads of seraphim, subdivided by shafts carrying two figures of St. George and six of angels with Passion

Windsor Castle. Interior of the Quire of St. George's Chapel.

emblems, and the whole is surmounted by elaborate canopy-work with pinnacles which has lately been gilded. The altar is a wooden one, with a red marble slab behind it, on which to set out on Sundays and feast days the magnificent silver-gilt plate, in accordance with the old English fashion. The effective series of angels playing on various instruments of music set in the broad hollow of the arch of the east window were cleaned and gilded at the same date as the reredos, but are themselves ancient.

What was the original disposition of the east end of the quire there is nothing to show. An inventory of 1534 mentions as "stondyng alwayse apon the hyghe alter" the great silver-gilt image of Our Lady and Child, weighing 165¼lbs. troy, which was given to the old chapel by King Henry III and refashioned by King Henry V; and a document of 1552[50] also mentions "the lampe of silver" that probably hung before the Sacrament. Another document of the same year includes among the excessive charges of the college which had necessitated the sale of certain plate and jewels the sum of £20 17s. 5½d. "for taking doune the Alters, leveling and paving of the ground, and for peinting of the East end where the high alter was, and where King Edward the fourth lieth."[51]

In the precentor's account for 1555–6[52] are a number of entries relative to the setting up again of the high altar, but it survived only till December, 1559, when 20d. was spent on its destruction, 16s. for the purchase of a Lord's table to take its place, and a further outlay of 13s. 4d. for some kind of panelling behind it. The sum of 10d. was paid at the same time to Nicholas the smith for making three seats and setting up the table, which latter seems to have been a fixture against the wall, since 1d. was paid "pro le hookes" for the same table.[53]

The original high altar was clearly intended to have a broad reredos, gallery, or structural canopy of some kind, as the existing doorway that led on to it proves, and the thickness of this is evident from the remains of its base found in 1891, when the black marble steps and pavement were relaid. Such a canopy, which from the character of its decoration may have been contemporary with the wooden oriel of the royal closet north of the altar, or perhaps the woodwork set up in 1559, is shown in Hollar's drawing of the quire looking east, published by Ashmole in 1672, and more plainly in the engraving of the tomb of King Edward IV, published by Sandford in 1707. It is represented as a wooden coving, of four principal bays over the altar, and three bays of lesser projection on each side, with a panelled cresting surmounted by Renaissance scrolls. In both engravings the wall below is covered with a paned hanging, with a tapestry panel in the middle over the altar.

Not improbably this way of covering the wall was traditional, for the inventory of 1552 has:

> Item the hanginges of read cloth of Tissew and blew sarcenet, ij peeces embrodred for the upper part of the quier behinde the hygh Alter.
>
> Item ij peeces of Read baudkin for hanging of the quier in sommer.
>
> Item a Canapie that hangeth over the high Alter.[54]

Ashmole, too, has the following interesting remarks on the decoration of the east end after the Restoration:

> The *East wall* of the *Chappel* is now adorned with 22 panes of Cloth of Gold and Purple Damask, the gift of the present *Soveraign*: But those in the late *Soveraign's* Reign were of Crimson Velvet and Gold. In the middle of these Hangings over the *Altar*, have been heretofore placed very rich *Altar-Cloths*, concerning some of which, we have met with a Memorial, which informs us, that it pleased the late *Soveraign*, in a *Chapter* held at *Windesor* the 6. of *November an.* 9. *Car. I.* to give command, that two little pieces of *Arras* Hangings, then hanging over the *Altar* (in one of which was wrought the Picture of St. *George* on Horseback, and on the other, of the *Assumption* of the blessed *Virgin*) should be preserved in such places where the *Dean* and his *Lieutenant* should think best, for the use of the said *Altar* at the *Grand Feast*, and other *Festivals* of the *Order*: Hereupon they were fetched from *Windesor*, to set over the *Altar* in the *Chappel* at *Whitehall*, *an.* 11. *Car.* I. the *Feast* of St. *George* being then celebrated there.
>
> There are now two other pieces of *Arras*, which are appointed to that use; the one hath the Pictures of *Christ* and his *Disciples* at Supper; given by the late Right

Reverend Father in God *Bryan* Lord Bishop of *Winchester, Prelate* of the *Order*; the other, of *Christ* and the two *Disciples* at *Emmaus*, wrought after *Titian's* Original, given by the right Honorable, the Lady *Mordant*, Wife to the Lord *Mordant*, late Constable of *Windesor*.[55]

This last-named piece of Arras,[56] which is clearly shown in Hollar's and Sandford's engravings, now hangs against the enterclose south of the altar. It is 7 feet 8 inches deep and 9 feet 7 inches wide. Across the lower margin are the words: CHRISTVS AGNITVS A DISCI|PVLIS . EIVS . IN . EMMAO . S^TA LVCE . C . 24, and at the top are the arms of Mordaunt impaling Carey, ensigned by a viscount's coronet.[57] Hollar's engraving shows that the altar itself stood upon a flight of three broad steps which crossed the presbytery: the lowest at the third, the next at the second, and the highest just to the west of the first pair of piers. It was also enclosed on three sides by a balustraded railing, the end pieces of which were continued westwards with gothic panelling as far as the middle step.

In 1677, by a Chapter Act of 19th May, it was ordered "that a new Raile shall be made to the Altar and that models shall be presented to the Chapter for their approbation."

Under date 2nd June, 1680, the following entry also occurs in the Chapter Acts:

The Right Honourable the Earle of Clarendon High Steward of this church having declared that he doth intend to be a Benefactor to our church, and to pave with black & white marble the steps of the Altar down to the Quire at his costs & that his lordship thinks first to have the place of the altar made square which would be both more gracefull and convenient & that his lordship will also take care to have the two sides paved as the rest, if he likes it, the chapter accordingly resolved to return their thanks to his lordship for his great nobleness to this church, and that the railes shall be fitted according to his lordships intention, so soon as the Treasurer comes back.

The "new Raile" ordered in 1677 seems to have formed part of these new works, since it was directed in 1681 that the old altar rail be given to Clewer church for 40s.

The hanging over the altar is described by Pote[58] as being "in the *Chapter-house*" and as having been "appropriated to the use of the Altar till the year 1707, when on moving the wainscot of *Urswick's* Chapel, was found the present Painting of the *last Supper*." This is, however, not quite accurate, as may be seen from the following order in the Chapter Act book five years earlier:

1702. July 10.

Ordered that the Hanginge Tapestry att the Altar be removed & the representacon of the last Supper in the library be placed there, & that Dr. Pott take care of the doeing thereof as he shall thinke fitt; & see it fitted up with a convenient & good frame & that the Subchanter assist him.

The simple arrangement of the east end of the quire shown in Hollar's engraving probably continued until 1771, when a new reredos of some kind seems to have been put up. The references to it are somewhat vague and consist practically of the following acts of the chapter:

1771. 12 June.

Ordered that Dr Douglas do in the name of the Chapter signify to Mr. Stewart that unless he bring in his Plan & Estimate for the East Window and Altar-screen by Midsummer Day next the Chapter will be under the necessity of applying elsewhere.

1771. 12 July.

Ordered that Mr. Bostock pay Mr Stewart for his Plan for the East Window and Altar Screen.

The new altar screen did not long survive, as appears by the following:

1785. 21st June.

Mr Sandby having waited on the Chapter this morning with a Message from the King respecting the Screen at the Communion Table; The Chapter have consented to his taking down the Screen under the Kings Directions without loss of time.

It is described in the account already quoted, of the works done in the chapel between 1782 and 1792, as "The old Altar Piece, being of Grecian Architecture, & of course not corresponding with the stile of the Chapel."

In accordance with the King's directions given in the same account, in 1786 the whole of the tracery of the great east window of the chapel was taken out, and its place filled with a huge transparency by West depicting the Resurrection.[59]

Mr. Stewart's classical reredos was also taken down and replaced by a curious "gothic" altar piece, designed by Sandby and carved by Emlyn, consisting of a large painting of the Last Supper by West, with panelling above, and a kind of canopy on each side surmounted by a large roundel carved with the arms of King Edward III, Edward prince of Wales and the other first knights of the Order of the Garter.[60]

Windsor Castle. East end of St. George's Chapel.

During the restoration of the east end by Mr. G. G. Scott in 1863, West's transparency was removed, the window restored to its original form, and the present alabaster reredos set up in place of that by Sandby and Emlyn. (Plate LXIII.) West's picture was transferred to the ambulatory behind the altar, where it can still be seen.[61]

The east window is of fifteen lights, subdivided vertically into groups of four, seven, and four, and horizontally into three tiers, with a fourth tier above the middle lights, all with tracery above. The window is filled with modern stained glass, put in by Clayton and Bell at the cost of the dean and canons in 1863 in memory of the Prince Consort. At the top is Our Lord in majesty with angels censing or playing on musical instruments. Next comes a row of angels and archangels and the whole company of heaven. Below these is the Resurrection of Our Lord between groups of prophets and Apostles; and under them Our Lady and Child with the Three Kings offering their gifts, with prophets and preachers. Lastly in base are the Prince Consort's armorial ensigns and a row of medallion subjects of events in his life.

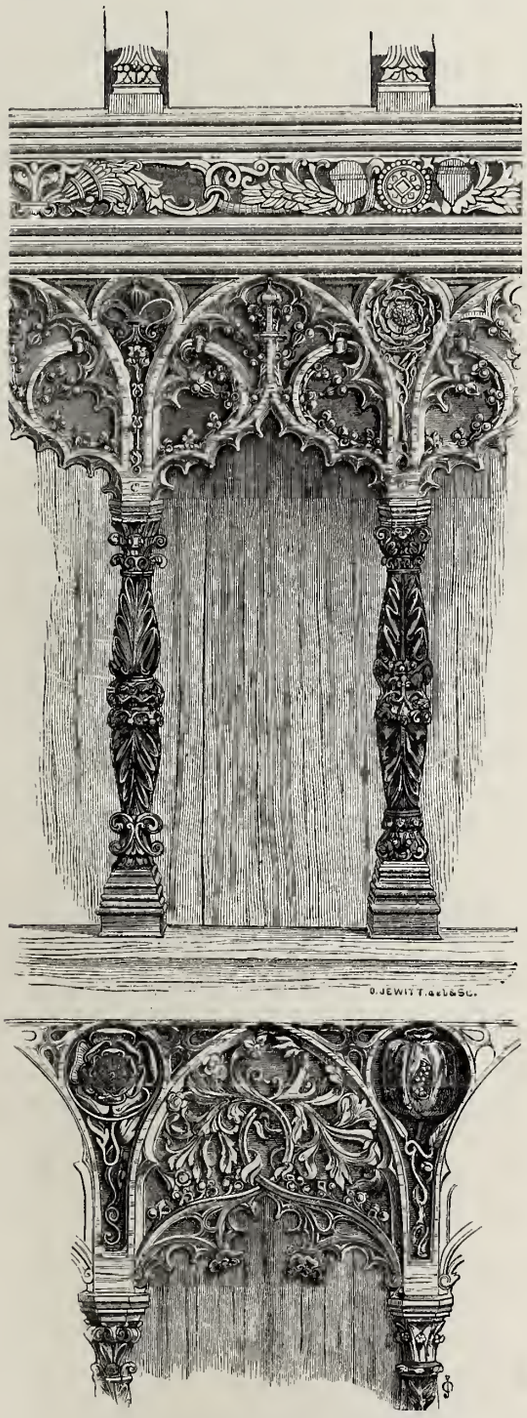


FIG. 33. DETAILS OF THE WOODEN ORIEL OF THE ROYAL PEW OR CLOSET.

The first and second arches south of the high altar are filled with wooden screens or enterclose[62] of the same elaborate character as the quire doors, but of eight divisions instead of six, and surmounted by cornices with trails of vine leaves and rich crestings along the top. The screen in the second bay has a pair of doors in it, with an iron lockplate of beautiful pierced tracery. In front of the first screen, which is raised on a modern stone plinth, hangs the panel of fine tapestry already mentioned; and over it is at present fixed the crested helm and the banner of arms of King Edward VII which surmounted the Sovereign's stall in his lifetime.

The first and second arches north of the high altar are lower than the rest, owing to the aisle vaults behind them being kept down for the upper chapel of King Edward IV. The first arch, which has the King's grave below,[63] is filled up on the presbytery side with Emlyn's panelling, with medallions of St. George and the Dragon in the spandrels, and a crowned shield of the King's arms with lion supporters above, all surmounted by an elaborate cresting. In front of this are now fixed the magnificent iron gates and side towers that used to stand on the aisle side of the King's grave, but originally, no doubt, across the aisle just to the west. The second arch is filled with a wooden enterclose like that opposite, with similar doors, and an equally beautiful lockplate (Plate LXI), but on the presbytery side, whereas the other has it on the aisle side. The doors of these screens are original, and once stood in the third bay, but the eastern half of each screen is Emlyn's work. Over the second north arch there projects into the presbytery the stone oriel of King Edward IV's chapel. (Plate LXIV.) This rises from a moulded corbel, and has a wide straight front and slightly canted sides, covered as to the lower part with pairs of traceried panels with pedestals for images. Of these there are eight on the front and two at each end, making twelve in all. Above are two tiers of traceried openings, four in

front and one at either end, separated by a transom, above which the lights are subdivided. The whole is surmounted by a frieze and a battled parapet. Many of the lights have been glazed at some time, but now all are open. There was originally a similar oriel in the first bay over King Edward's grave, but this has been taken out and replaced by an oriel in carved oak of the time of King Henry VIII. (Plate LXIV.) The base of this is flat and covered with panelling, with a Tudor rose within the Garter in the middle, and edged with a frieze of Renaissance character with the royal badges, etc. The oriel is three sided, with four frontal divisions, and three others on each side with singular pilasters on the angles and ends. The lower part is covered both within and without by traceried panels with ornate baluster shafts, and the upper part has two tiers of corresponding openings with like shafts, divided by horizontal bands of ornate carving. (Fig. 33.) The upper openings are more intricate than those below and have glazed roundels in the heads. The whole is surmounted by a dome, rising from within a quaint cresting on each side, and having figures of the King's beasts walking up the divisions. On the highest point is a representation of a castle.

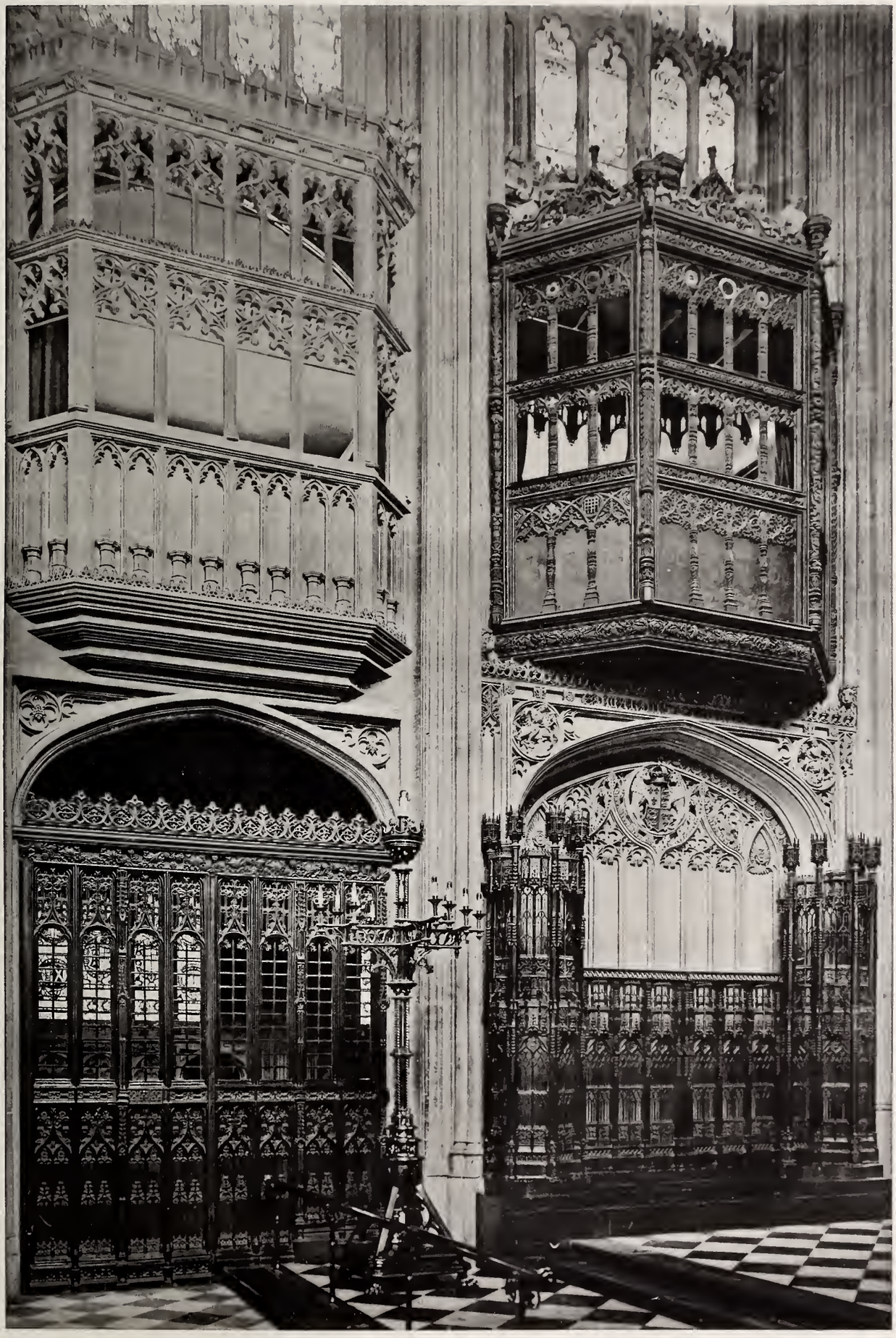
Mr. Willement states that this oriel " had been painted to represent stone, though the style of its sculpture clearly shewed that the material was wood." This was removed, but " the oil painting having so deeply penetrated the grain of the oak that the original tint could not be recovered, it became necessary to add some colour and gilding to relieve the heaviness of so large a mass of dark colour ; this has been effected by emblazoning on the lower panels the rose and portcullis, the badges of King Henry VIII, with his arms and motto, ' Dieu et mon droit ' ; the pomegranate and bundle of arms [*sic* for ' arrows '], with the arms of queen Katharine of Arragon, and her motto ' Tanta monta.' "[64]

The iron gates above referred to are without doubt the most remarkable works of their period in that material remaining in this country. (Plate LXV.) The gates themselves are $6\frac{1}{2}$ feet wide and 5 feet $3\frac{3}{4}$ inches high, and of two leaves " breaking asunder in the midst," each of three compartments divided by pinnacled buttresses of two heights. At the bottom of each compartment is a simple plinth $9\frac{1}{2}$ inches deep traversed by a pierced band of quatrefoils disposed lozengewise. From this rises a tall panel, like a traceried window subdivided by a principal mullion. The panel has at the base of each half a square piece with flamboyant tracery, and over it a battled transom. Above this are two tiers of lights, in pairs, which are also subdivided, with flowing quatrefoil tracery, divided by a battled transom. The head is pointed and contains a traceried quatrefoil. Over each panel is a projecting three-sided canopy of two stories, with pinnacled buttresses at the corners, and flying buttresses to the upper story. Both stories have traceried windows on each face, and are finished with pierced crestings. Each half of the gate has along the top rail a straight parapet with open tracery.

The towers from which the gates are hung are formed of four sides of a hexagon. For 5 feet up each side is merely a repeat of the design of the gate compartments, but above the canopies the design of the window is varied, and the canopy that surmounts it is a simpler version of that below. At each corner is a hexagonal shaft in two lengths, with pinnacled buttresses on the two outer faces, surmounted by a six-sided turret with square-headed windows on the sides and pinnacled angles and scrolled leaves under.

As regards construction each gate is formed of four upright bars with cross rails at top and bottom. On the fronts of the uprights are boldly projecting buttresses, made separately and riveted on. Between them and the vertical bars are fixed a series of thin plates, through which all the delicate traceries are pierced. The mouldings are worked on a second and thicker series of plates in front of the others with eyes passing through them and pinned at the back ; and riveted upon these are the transoms and other more prominent members. The canopies are built up and pinned through in the same way. The tower work is also pinned and riveted on to a skeleton frame within, the top of which has an inner series of holes suggestive of some further upper member, such as a pinnacle or dome, uncompleted or lost. The crocketed pinnacles, and some of the other details which repeat frequently, are, like the rest of the work, of wrought iron, riveted on.

Each tower is 9 feet 1 inch high and $2\frac{1}{2}$ feet in width, and the whole monument measures 11 feet 6 inches across.



Windsor Castle. Stone and wooden oriels of the King's pew or closet on the north side of the presbytery of St. George's Chapel.

Windsor Castle. One-half and detail (inset) of the iron gates of King Edward IV.'s Chapel, now in the Presbytery of St. George's Chapel.

"King Edward IV lies buried at Windsor in the new chapel (whose foundations himself had laid, being all the works of piety by him left) under a monument of steel polished and gilt, representing a pair of gates, betwixt two towers of all of curious transparent workmanship (after the Gothick manner) ....." ("A Genealogical History of the Kings of England" by Francis Sanford, 1677, p. 391.

The gates were still gilt in 1806 ("Magna Britannia", by Daniel & Samuel Lysons, vol 1, page 210) 1806

The extraordinary delicacy and beauty of these gates can be realized only on close examination, and in the case of the towers increase towards the tops. Several hands seem to have been employed upon them, and the outermost panel of the right hand gate exhibits more carefully finished detail, as if it had been a pattern for the rest. There are so many points of resemblance, too, between certain features of this iron monument and those of the tabernacle work of the stalls as to suggest that the head smith and the chief carpenter were working near each other.

Mr. Willement has unfortunately stated in print[65] that this "elaborate iron work" is "said to have been executed by the celebrated Quintin Matsys," and other writers have followed him. As Quintin Matsys or Massys was not born until 1466 and the iron gates under notice were probably made just before the death of King Edward IV in 1483, it is quite impossible that they can be his work, and they were almost certainly made by or under the direction of John Tresilian, the "principal smith," who was working at Windsor on the chapel works from 1477 onwards at the high rate of 16d. a day, or £24 5s. a year.

The gates are now of an uniform blackness, and show no trace of the gilding mentioned by Ashmole, Pote, and other writers. It is unfortunate too that they occupy so meaningless a position that they cannot even be opened more than a few inches, and they should certainly be reinstated in their original place across the north aisle.

At the same time that the east window of the quire was replaced by West's transparency in 1786 the other windows of the quire were filled with ground glass at the expense of the King. Willement also states that in order to give due effect to West's work

> two of the adjoining windows on each side in the clerestory were solidly closed up, the spaces between the mullions being filled with plates of tin with very indistinct heraldries painted on them. That the transition from these to the bright light of the clerestory windows generally might not be too abrupt, the third window on each side was filled by painted glass of the dingiest tone, the pattern of the ornaments on the tin plates being continued. . . . The closed windows in the clerestory have now been opened, the dark glass has been placed in the two openings immediately adjoining the east end, and four[66] of the following windows on each side have been glazed in rich and powerful colours. The decorations of these are formed by the arms,[67] crests, helmets, and mantlings of those knights of the Order of the Garter elected since the former alteration, each having a scroll with the title beneath, the general ground being quarried with **S.G.** (*Sanctus Georgius*). The arched parts of these windows bear the arms of the patron saint, and of her majesty [Queen] Victoria, with red and white roses within the garter.[68]

The two semi-opaque windows described by Willement have at the top the date 1782, and are historically interesting as being the earliest works issued from the Birmingham factory of Francis Eginton (*ob.* 1805), who was one of the first to revive the old art of glass painting.[69]

The documentary history of the stalls that occupy the western part of the quire is of exceptional interest, owing to their being the only known English examples of which any detailed accounts have been preserved.

It is somewhat unfortunate that owing to the loss of the account roll there is nothing to show what portions of them were made ready during the first year of bishop Beauchamp's overseership, but for the six years following there are many interesting details.

In the second account, that for 1477–8—1478–9, the sum of £13 14s. 6d. was paid for the cleaning and carving of eighteen spandrels and seventeen "boteresses" for the stalls in the quire, for the cleaning of three "bowtelles," the making of thirteen entercloses, the making of twenty-one "catirs," and for the rounding of the "bowtelles de lez lintelles."

A further sum of £51 10s. was also disbursed, of which £40 were paid to Robert Ellis and John Filles, "kervers," for the making of six "tabernacles" or canopies for the quire, while Dirike Vangrove and Giles van Castell were paid £7 for carving an image of St. George and the Dragon and £4 10s. for images of St. Edward, Our Lord on the Cross, with St. Mary and St. John Evangelist, at 5s. a foot.

The same account also mentions the expenses of William the "kerver" (probably the William Berkeley, head carver, whose name occurs later), while at London supervizing the carving of the canopies there, and to the provision of a gown for the principal carver (name not given) and the payment of 53s. 4d. as a "reward" to him.

Of the payments above noted, those to Dirike Vangrove and Giles van Castell probably refer to the figures for the rood beam, which seem to have included St. George and St. Edward as well as the usual Rood with St. Mary and St. John. At 5s. a foot the height of the figures works out at 4½ feet. There can also be no doubt as to the object of the canopies carved by Robert Ellis and John Filles. As to the other items, the carved spandrels and buttresses for the stalls must refer to the lower desks, which alone have buttresses as well as spandrels in front of them. The three bowtels are difficult to locate, and it is equally hard to understand what were the bowtels of the lintels that were "rounded" or turned. It is also uncertain what the thirteen entercloses could have been. Normally, an enterclose was any partition or length of screenwork, but the word is here used in a more divided sense and sometimes means the series of panels that collectively formed a partition. The twenty-one "catirs," if only twenty in number, would exactly correspond to the quatrefoil openings, ten on each side of the quire, pierced under the alternate stalls of the lower rank as ventilators to the enclosed space beneath them.

In the third year's account, that for 1478–9—1479–80, there is a charge of £69 0s. 6d. for the making of seven entercloses and divers "covertrees cum lez chaptrelles," for the making of divers spandrels, as well as for the making of nine canopies and other things prepared for the stalls, together with 23s. 10d. paid for sawing of boards and felling of timber.

Since the nine canopies, according to the rate in the preceding account, would cost £60, and the 23s. 10d. may also be deducted, the other items noted cost in all £7 16s. 8d. What was done for this is uncertain. The seven more entercloses are definite enough, but "divers covertrees," divers spandrels, and "the other things prepared for the stalls," are distinctly vague as to quantities. The covertrees with their capitals, which appear only in this account, are apparently the hexagonal pillars and responds that support the stall-canopies, and the similar pillars surmounted by pulpits with half-length figures of prophets which are fixed in front of the popeys. The former are all worked in one piece, with the exception of the "chaptrells" at the top. The seven entercloses, with the thirteen wrought in the preceding year, may have been the component parts of the quire doors, and the similar work of the old *ostia presbyterii* at the east end of the stalls.

The fourth account, for 1479–80—1480–1, has an item of £62 12s. 6d. for the making of two popeys appointed for the stalls in the quire, and of 62 feet of trails and crests there, also for making of six more stall-canopies.

As the amount includes 59s. 10d. for scappling timber and sawing boards, and £10 for laying lead on the new roof of the chapel (that over the quire), the actual sum spent on the stalls was £49 12s. 8d., of which the six canopies absorbed £40, leaving £9 12s. 8d. for the popeys, trails, and crests. The popeys, of course, imply the making of the desks before the stalls, to the ends of which they were affixed. The 62 feet of trails and crests would exactly suffice for the top of the wainscoting along the back of one whole side of the quire, namely, 50 feet for the stall-backs, and 12 feet for the panelling covering the stair in the westernmost bay.

The fifth account, that for the year 1480–1—1481–2, contains the large item of £100 10s. 4d. for the making and carving of twelve canopies in the quire, fourteen "bacis de lez countrez" under the stalls in the same quire, and of 32 feet of bases in the same quire; also of two popeys and four chaptrells for the stalls there, and for the "selyng" and making of a frame of three panels. Also for the making and carving of 30 feet of crests, 20 feet of trails, and eight lintels for the enterclose of master John Shorne's chapel, and 21 feet of trails in the same chapel; and of forty-two entercloses, counters, and baberies made under the stalls in the quire, and of divers other things there.

Under the head of rewards the same account gives the name of the principal carver, William Berkeley, who received 53s. 4d. as a reward for his good diligence and 10s. for his gown; his year's pay was £24 5s. or 16d. a day.

At the end of the account all the above items are included in the "dead store," as well as four "backlyntellis" not specified, but probably contained in the "divers other things"; the fourteen bases are also described as "super lez countrez," and the 32 feet of bases as from the back of the quire. All, however, are also entered as used up in due course, except the twelve canopies, which were kept in store.

Of the articles so used the fourteen " baces de lez countrez " are apparently part of the blocks or feet upon which the counters stand that divide one seat from another. The 32 feet of bases form part of the moulded plinth or lowest member of the wainscoting behind the stalls in the aisles. The popeys belong, as before, to another of the desks, and if the four chaptrells were fixed upon covertrees to hold the figures of the prophets, they and the two new popeys, with the two of the previous year, would furnish two desks, perhaps the long ones of the upper row on one side of the quire. The " frame of three panels " is apparently one of the two with the tiers of imagery at the west end of the stalls. The enterclose of master John Shorne's chapel having been already dealt with,[70] there only remain the forty-two entercloses, counters, and baberies, and the four back lintels. If the entercloses are the panels above the stalls, the counters the stalls themselves, and the baberies (as they certainly were) the carvings under the seats, then the forty-two of each would exactly suffice for the whole of both upper rows of stalls, which contain twenty-one a side. What the backlintels were is uncertain.

If the foregoing items be tabulated it will be seen that one side of the stalls, probably the north, was now well advanced towards completion. The " catirs " imply that the platform was in place, the entercloses, counters, and baberies account for the stalls themselves and the panelling over them, and the frame of three panels for that west of the stalls themselves. The canopies already made (six, nine, and six) give the twenty-one along one side, for which also the supporting covertrees with their capitals were ready to hand, and the four popeys imply the finishing of two desks. The bases, trails, and crests also show that on the aisle side all was complete, since the backs of the entercloses above the stalls form also the panels towards the aisle. On the opposite side of the quire the stalls and their panels above were also set up in place.

The sixth account is for the year 1481–2—1482–3, and charges for the making and carving of twelve stall-canopies, of forty-eight " vowtis " of wainscot made under the canopies in the same quire, of 315½ feet of crests and trails, twenty-seven lintels, twenty-nine " catirs " and 6 feet of caters, one hundred and twenty chaptrells and " baces " and 28 feet of chaptrells and baces, seventeen " stolys," forty-two " botraces " and one hundred and nine panels for the back of the same quire, one hundred and eighty-two " gablettes," twenty-two " fenyalles," and of three doors in the same place for different closets. Also for the carving of a story of St. George there.

The total cost was £186 10s. 4d., but as this includes a number of extraneous items, of which the amounts are not given, it is impossible to say how much was spent on the quire fittings.

William Berkeley was still the chief carver, and one of his men, William Ipswich, is noted as being in prison in the town of Windsor.

All the above items are included in the " dead store " save the forty-eight vaults beneath the canopies, and were used up, except the twelve canopies, which, with the twelve in the last year's account, remained in store.

The forty-eight vaults form two sets of twenty-four each, which is exactly the number still remaining on each side of the quire, twenty-one under the stall-canopies, and three under the panels with imagery at the west end.

The other items are not so easy to allocate. The buttresses and panels for the backs of the stalls would complete the work on the aisle side, for which there is ample provision of trails and crests. The rest of the latter may have been for the screens or entercloses east of the stalls, and the space between the returned stalls over the quire door. It must also be borne in mind that provision had to be made for the work, whatever it was, on the west side of the returned stalls, outside the quire, and some of the items may have been for it. The carving of a story of St. George probably refers to the popeys on the south side, which contain scenes from his life and passion ; and if this be so, then the north stallwork may be taken to have been set up before the south, as suggested above.

The seventh account, which is for the year 1482–3—1483–4, is the last which refers to the chapel that has been preserved, but there must have been others of later date, now unfortunately missing. The charge for woodwork amounts to £49 14s. only, namely, (1) to Hugh Gregory, William Crue, and others, for making and carving ten great gablets, 30s. ; for making and carving twelve long lintels at 6s. 8d., £4 ; and for making and carving

fifteen lintels at 8d., 5s. 4d.; or £5 15s. 4d. in all; also (2) to Robert Filles for making and carving of six canopies in the quire at £20 for three, £40; and (3) to John Sawyer for breaking and sawing up trees in Yately wood, £3 18s. 8d.

There is nothing to indicate definitely that the gablets and lintels wrought by Hugh Gregory and his fellows were for the quire stalls, but they may well have been for the works outside the quire. The six stall-canopies with the twenty-four in store complete, with one to spare (perhaps a pattern or "form"), the twenty-one that were wanted for the unfinished south side and the eight for the returned stalls.

Any later accounts would probably contain entries relating to the counters and baberies of the lower row of stalls, and to the elaborate desks before the returned stalls, which are practically all the quire fittings that are not unaccounted for.

The stalls themselves extend along both sides for five bays, and are also returned against the organ loft. (Plate LXII.)

On either hand of the quire door there are four returned stalls, and originally there were twenty-one more in front of the arcades, making twenty-five stalls a side, or fifty in all. But two more stalls were added on both sides in 1786, apparently to continue the series to the end of the bay, instead of their stopping half-way across it as they had hitherto done. The intervals thus left had contained hitherto lofty screens or entercloses with the presbytery doors.[71]

Inasmuch as the stalls were primarily intended for the knights-companions and canons of the Order of the Garter, their arrangement differs in some respects from those of an ordinary quire. Thus the first of the returned stalls on either hand is much wider than the others, and was the seat of the Sovereign on the south and of the Prince of Wales on the north. Of the rest, every alternate stall was assigned to a knight-companion and the intermediate stalls to the canons.

The stalls are divided by uprights or counters, with moulded edges and elbows ending in carved devices, and have seats hinged to fold back as misericords, with carved baberies beneath. The top of the counter is a flat trefoil-ended member, with carved pendant projecting from the rail behind, but the whole (except the pendants, which are attached) is cut out of lengths of oak planking, extending over many stalls, about 18 inches wide and $3\frac{1}{2}$ inches thick. Above and below the seats is plain wainscoting.

Over the stalls, and forming a continuous backing to them, is a range of wainscoted entercloses, divided by attached shafts into compartments corresponding to the stalls, and subdivided into a wide and two narrow panels with cusped tops. Along the base of each compartment is a band of sunk quatrefoils.

From the trefoiled front of each counter rises a detached hexagonal pillar,[72] with moulded base, a band or collar half-way up, and a panelled top, all worked in one piece, with a moulded capital. From these and the corresponding half-shafts behind on the wainscoting springs a continuous canopy or "selure" along each range of stalls, with ribs and panels in imitation of vaulting. From the front shafts are also corbelled out the groins which serve as the bases of the tabernacles or canopies that surmount the stalls.[73] These are in front nearly semicircular in plan, and formed of three lofty diminishing tiers of elaborate open tracery, tower fashion, with short "fenyalles" or pinnacles between the tabernacles. The designs of the second tiers are slightly varied in alternate stalls. The topmost tier has a projecting hexagonal parapet with pinnacles at the corners, from within which rise, over the knights' stalls, open traceried stools carrying carved busts. Over these are placed the helms and crests of the knights for the time being, with their swords hanging in front. The canons' stalls originally carried pinnacles (see Fig. 34), but owing to the enlargement of the Order of the Garter (i) in 1786 to include the four younger sons of King George III, (ii) in 1801 to include the royal princes, and (iii) more recently to admit foreign sovereigns and princes as honorary knights-companions, the pinnacles have by degrees been replaced by stools to carry their insignia, through the intermediate stalls having been assigned to them, and none of the pinnacles now remains in place, though many of them have fortunately been preserved in the upper room of master John Shorne's tower.

To the west of the side stalls, and filling up the wide space between them and the returned stalls, there is on each side of the quire a lofty screen or enterclose

with the upper part covered with niches full of imagery. (See Plate LXVI.) The lower part is formed of a double tier of three panels, like those behind the stalls, rising from a moulded base with a band of sunk quatrefoils. Over the panels is a groined ceiling in continuation of that above the stalls, but the upper part has, instead of projecting canopies, a flat series of rich tabernacle work. This consists of a row of three large corbelled-out principal tabernacles with images 2 feet high, flanked each by a vertical strip of three small canopied figures. The westernmost principal image is, however, accompanied by only one strip of small images, the outer one (which is shown in Hollar's drawing) having apparently been cut away during certain changes in the western stalls made in 1786. On the north side the principal images are (i) St. George overcoming the dragon, (ii) St. Katharine with book, sword, and broken wheel, and (iii) Our Lady and Child. On the south they are (i) St. John the Evangelist, turning towards (ii) St. Edward the Confessor; and (iii) a third King, probably St. Edmund. The lesser images are described below.[74]

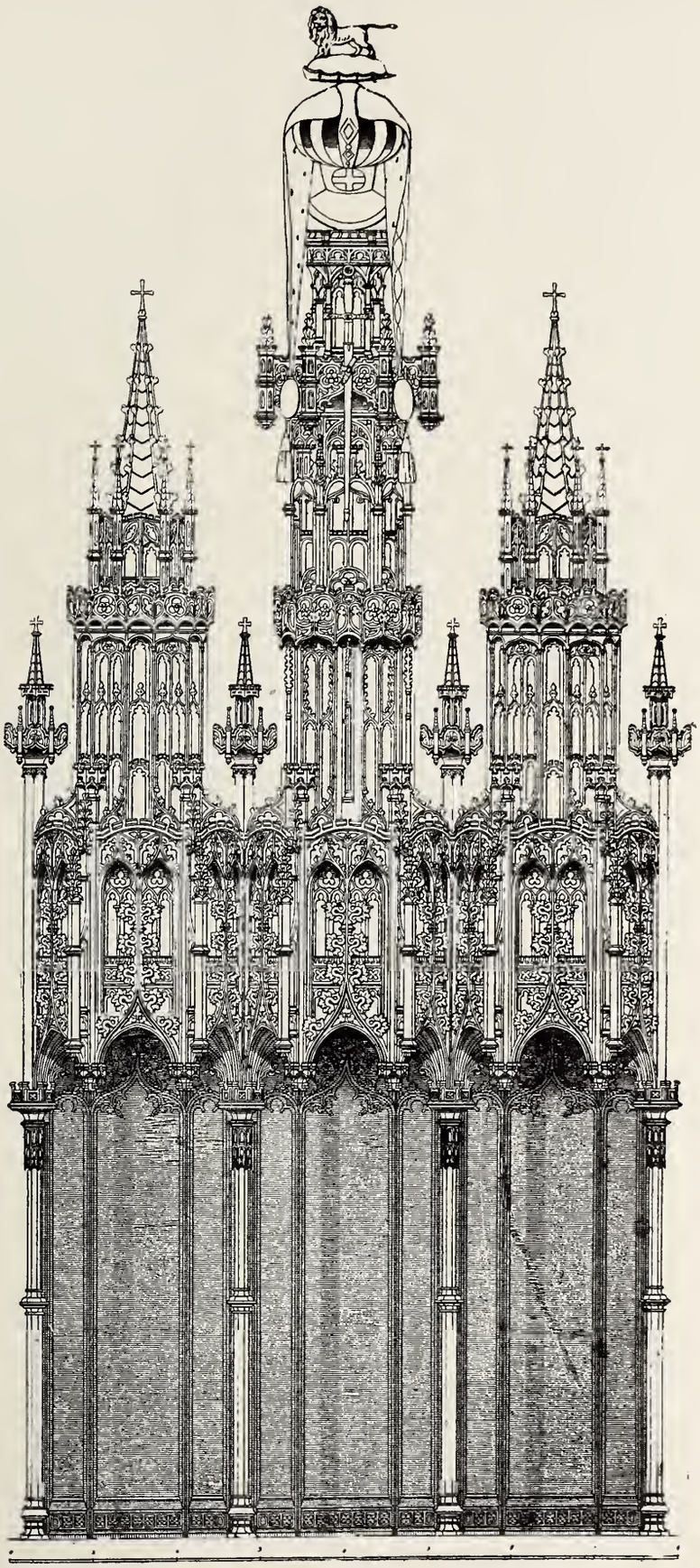


FIG. 34. ANCIENT ARRANGEMENT OF THE STALL CANOPIES. FROM LYSONS'S "BERKSHIRE."

In front of the returned stalls were originally two short desks with carved "popeis" at the ends, with a passage between. (See Fig. 35 and Plate LXVI.) But during the changes of 1787-8 the second desk was deprived of one popey and moved up to join the first desk. The loose popeys then changed sides of the quire, and after being fixed in a different position against the wainscoting, were utilized as supports for swinging desks which, when the stalls are in use, fill the new gangways at the further end of the combined desks. The desks have a moulded sub-base with a double band of sunk quatrefoils, and over that the base proper, with another band of quatrefoils. The front of each desk is panelled with a pair of imitation windows, each of two tiers of pairs of lights divided by a battled

transom, with rich tracery in the heads. The spandrels on either side of the heads are filled with carvings, as are the topmost compartments of the windows themselves. Between and on each side of the traceried panels are hexagonal pillars surmounted by pulpits with figures of prophets, and beyond these, in front of each popey, is a larger pillar carrying a sitting lion. The popeys are decorated throughout their height with elaborate panelling and finished with heads of somewhat curious pattern, consisting of two carved subjects under trefoiled canopies, placed back to back, and flanked by buttresses with domed hexagonal pinnacles. Below the head of the Prince's stall is carved his badge of the three ostrich feathers issuing from a coronet.

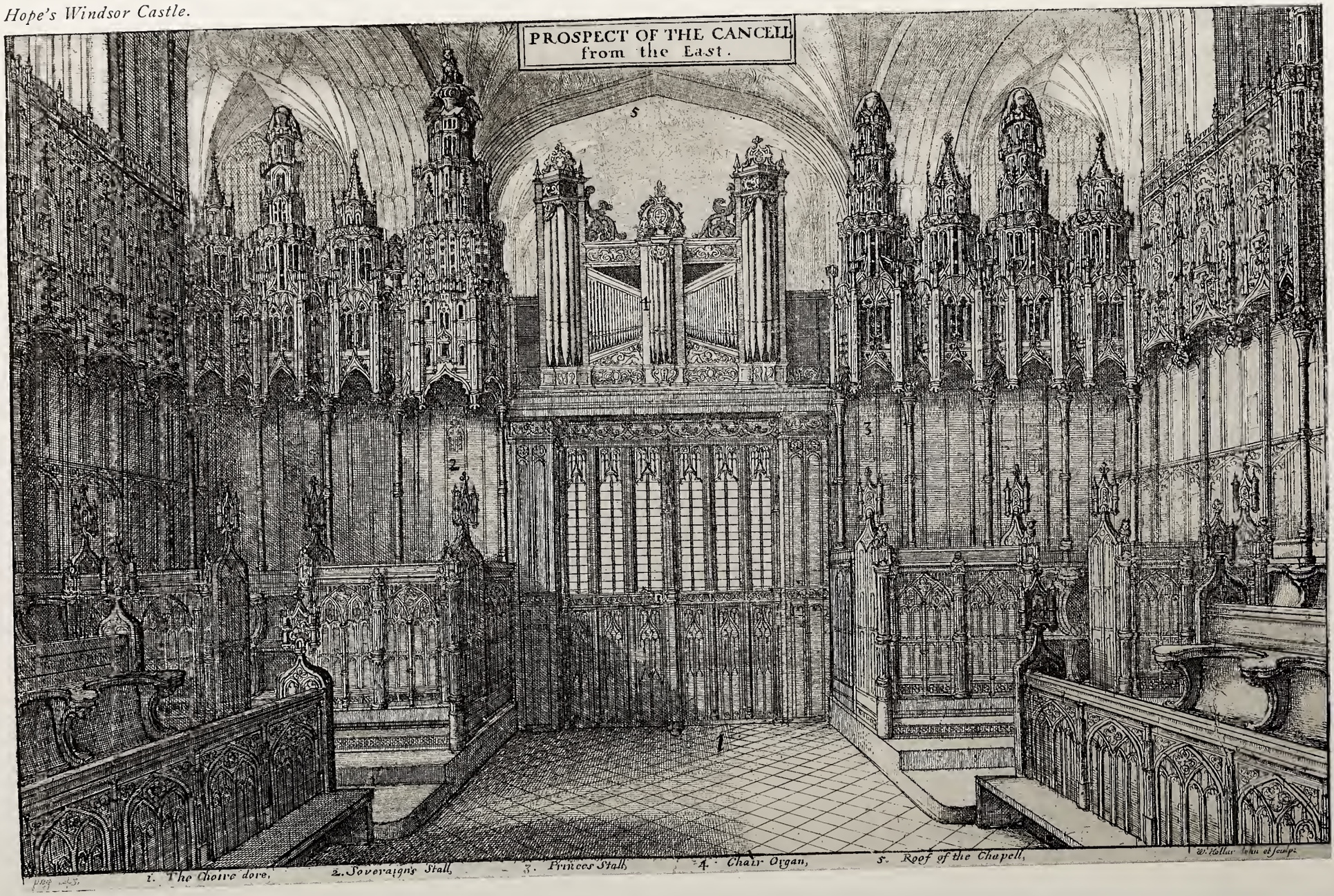
In front of the side stalls is a long desk, divided midway by a gangway, with carved popeys at the ends of both divisions. Along the upper part of the desks, beginning on the north side, is the text of the 20th (formerly the 19th) Psalm,[75] beautifully cut in raised black-letter on a matted ground with leafwork stops. The text has at its western ends an inserted panel of scrollwork decoration (added in 1787) with St. George and the Dragon in the middle, and extends on the north side as far as the words **nunc cognovi quoniam salvum fecit dominus christum,** beyond which is **God bless the Prince,** added in 1786. On the south side the easternmost pair of stalls have **God save the King** in front of the desk, and then the Psalm resumes, but with the words **potentatibus salus dextere eius.** There is therefore a gap in the text of the words **suum. Exaudiat illum de celo sancto tuo: in.** The rest of the Psalm is continued along the south side, but as it ends some feet short of the western end of the desk the remaining space is filled up with the verse from the 84th (formerly the 83rd) Psalm, **Protector noster aspice deus et respice in faciem christi tui.** The texts from the Psalms run immediately above the tops of a lower rank of stalls, of the same pattern as the upper rank, divided into eastern and western blocks by the gangway to the upper stalls. The eastern blocks each consist of nine old stalls and two more added in 1787–8, and the western blocks of ten stalls, with a bastard stall on the west. The lower stalls have misericord seats with carved baberies like those of the upper rank, and under each alternate stall is pierced a quatrefoil or "cater," for ventilation. The desks before the lower stalls resemble those in front of the returned stalls, but owing to their lesser height the traceried panels have only one tier of lights in the imitation windows, and are divided by buttresses instead of pillars carrying figures of prophets. These, however, occur at the ends, next the popeys. The popeys have the lower parts somewhat plainer than the corresponding parts of the upper popeys, and both have the heads flanked by spired instead of domed pinnacles as in the returned stalls.

It is hard to suppose that the gap noted above as occurring in the text from the Psalms along the fronts of the upper desks is due to an accidental or deliberate omission on the part of the carvers. It can therefore only be accounted for by assuming that the easternmost stall on each side has been taken away, and that originally both the blocks of the lower rank contained ten stalls. The taking away of a stall of course involved the removal of the corresponding section of the desk behind, which on the north could easily have carried the missing words **suum. Exaudiat illum**, and on the south **de celo sancto tuo: in**, to complete the quotation from the Psalm. Two blocks of ten stalls would also lend themselves to a more symmetrical disposition with regard to the twenty-one old stalls of the upper rank, and also allow of a regular spacing at equal intervals of the ventilation holes under the seats. The probable original arrangement of the stalls is shown in Fig. 35.

When the two end stalls were cut away is uncertain. The extensive changes between 1787 and 1790 were for the most part constructive rather than destructive, and there is no reason for attributing the loss to them. The loss may indeed have happened so long before as 1683, when the chapter on 12th November ordered

that waynscott boxes be forthwith made under every Canons Cushion in the Choire, that moveable waynscot seats should be made also for the body of the Quere and on each side the steps going up to the Altar.[76] Likewise 2 Elbow seats one for the Virger and other for the Sexton in wayting.

There are unfortunately no accounts to illustrate these later ordinances of the chapter, but as a matter of fact there does exist on each side at the west end of the lower stalls an elbow seat, one of which is still used by the virger.[77] Though refashioned in 1787–90, these



Windsor Castle. The West end of the Quire of St. George's Chapel, as formerly.

From an engraving by Hollar in Ashmole's Order of the Garter.

seats have a carved panel at the back, with the cross of St. George within the Garter surrounded by scrollwork in relief, all of a character rather of the seventeenth than the eighteenth century. They are not shown in Hollar's engraving in Ashmole of the "PROSPECT OF THE CHOIRE from the West," nor in that shown in Plate LXVI. of his "PROSPECT OF THE CANCELL from the East."

Whether so drastic a step as the moving eastwards of all the lower stalls and desks and the upper desks to which the stalls are attached, and the cutting off of the missing compartments of each, would be taken simply to provide new seats on the west for two subordinate officials is open to question, but it is difficult otherwise to see when and why the original arrangement was interfered with.

The changes which were made between 1787 and 1790 included not only the alteration in the desks of the returned stalls already noted, and the addition of more stalls on the east, but others of a less happy character.

Down to the period under notice there had existed to the west of and outside the quire a gallery or loft put up about 1610 to hold the organs. But King George III having

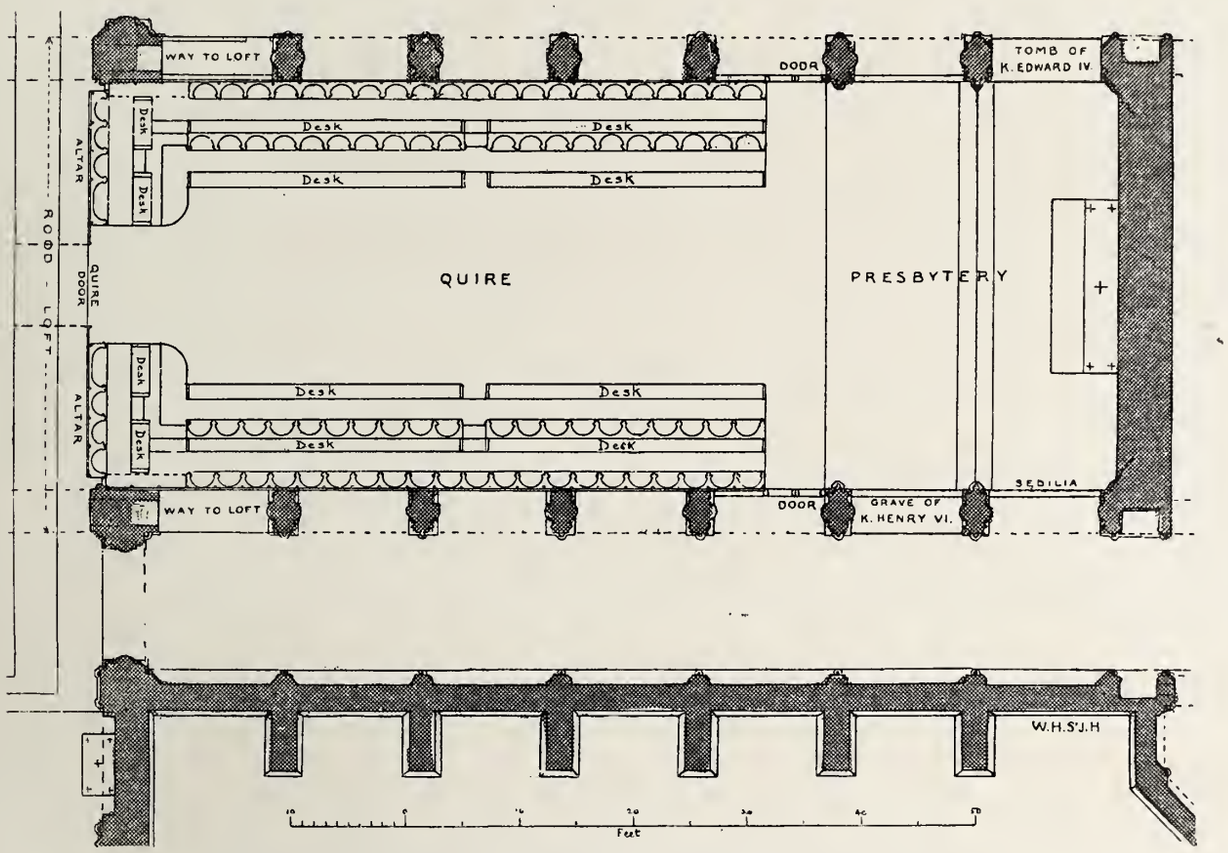


FIG. 35. PLAN SHOWING THE ORIGINAL ARRANGEMENT OF THE STALLS.

presented to the chapel "a magnificent Organ made by Green," the old loft was taken down and the present structure, of Coade's artificial stone (also the King's gift), set up in its place (Plate LXXIII.) Owing no doubt to the increased size of the King's organ, the new loft is somewhat broader from east to west than its predecessor, but to avoid its extending further westwards into the chapel, space was obtained eastwards by moving forward the returned stalls about a foot.

The result is that the stall canopies, which had hitherto stood sufficiently clear of the screens of canopied imagery north and south to allow of these being fully seen, now so encroach upon them that the outside strips of small images have been cut away, and the westernmost of the large images are so shut in as to be only partly visible even from a ladder. The alteration of the desks before the returned stalls was probably made at the same time that the stalls were brought forward.

The next step was the addition of two more canopied stalls on each side at the east end, together with the desks in front, and corresponding lower stalls with their desks. For this purpose the old popeys were taken off and replaced on the new ends and all the new

carving made to match the old as closely as possible. No attempt, however, was made to falsify its story, and instead of pseudo-medieval subjects on the stall-fronts and baberies, the Psalm-text was continued with " God save the King " and " God bless the Prince," and such recent events as the attempt on the life of King George III by Margaret Nicholson in 1786, and the King and Queen going to and attending the Thanksgiving Service in St. Paul's on St. George's Day, 1789, are carved in the spandrels with a skill and restraint deserving of all praise. The virger's and sexton's seats were also remade, with new carving to the lengthened desks behind them. Seats for the Poor (now the Military) Knights were also made, with carved elbows, and desks to correspond, in front of the eastern blocks of the lower stalls, and all the gangways furnished with elaborately carved doors. Lastly, all the carvings of the popeys and spandrels, and the figures of the prophets, were replaced where badly broken or injured, but in a style which enables them easily to be recognized.

The carvings on the popeys are as follows, those in brackets being eighteenth century work by Emlyn ; the letters N. S. etc. refer to the point of the compass which each carving faces :

South side ; returned stalls :

1. N. [St. George on horseback, spearing the Dragon.]
   S. [King Edward III, Queen Philippa, and their son Edward, standing before a castle, and looking at a drawing on a board which is being shown them by a man.]
2. N. [John Copland before King Edward III.]
   S. [Queen Philippa receiving the news of the capture of the King of Scots.]
3. N. [Queen Philippa and the archbishop of York.]
   S. [Our Lady and Child, standing between St. Edward and St. George.]
4. W. [King Edward III and twelve knights-companions of the Order of the Garter. Cut overhead : Edward iij.]
   E. [St. George on foot fighting the Dragon with scimitar and shield.]

South side ; upper row :

1 W. A man, naked save as to a loin cloth, tied on a hurdle, which is being drawn by two horses ; the driver of one is tumbling off backwards. In foreground a boy. Behind are five men (somewhat damaged) looking on.
   E. A man in armour with clasped hands sitting on a board. On either side of him a man in short tunic with a chain about his neck threatening him. Behind are four other figures, one carrying a board on his shoulder. In foreground three little dogs.
2. W. St. George in full armour on horseback, talking with the princess, who is leading a lamb by a cord and holding up her clasped hands to the saint. Trees and rocks behind.
   E. The King, with turbaned crown, parting from the princess, into whose hands a man behind is giving the cord with the lamb. Behind the King is the Queen, with an attendant, weeping. Trees behind.
3. W. The princess wearing a turban and leading by a strap the dragon, over which St. George is standing astride, towards the gateway of the town. Trees behind.
   E. A King standing perplexed between a judge with open book in his hand and another man in gown and round hat. Another standing figure broken away, all but the points of his shoes.
4. W. The Adoration of the Three Kings. On the left Our Lady seated with the Child, who is placing his hands on a cup offered by a kneeling King whose crown is on a stool before him. Two other Kings stand by, one holding a coffer ; the other's gift is broken away.
   E. The Majesty. Our Lord sitting on the rainbow with uplifted hands (broken away) between Our Lady, standing, and St. John kneeling. Under Our Lord's feet a tomb with heads of three shrouded folk.

South side ; lower row :

1. W. The Assumption. Our Lady in an irradiated oval, supported by an angel beneath, a kneeling layman on each side (one broken), a man in amice and albe with another in cope above, and at the top by two more angels, one broken away.
   E. St. George in full armour, with a small cross on his breast, kneeling, with his horse behind him, before Our Lady and Child. Two angels in copes, but without wings, stand behind, one holding a banner with G on it. Behind Our Lady is a bunch of lilies.
2. W. St. George (broken) riding down upon the dragon just as it is about to devour the princess, who kneels before it with her hands clasped and her hair unbound. Behind is a tower with the King and Queen on top looking on, and to the left a town full of folk. At the foot of the tower is a bird.
   E. At the back a King, with a demon on his crown, with his right hand upraised and holding a bowl in his left. On his right a serjeant-at-mace, on his left a man with folded arms. Before the King St. George standing over the legs of a prostrate man, behind whom stands another. Behind the saint a man with loose hose about his ankles holding a sword by its sheath ; at his feet a dog. Trees behind.
3. W. A man, naked save as to a loin cloth, with forearms and legs below the knees cut off, laid on a board over a boiling caldron, in which is one of his hands. The caldron is on three legs over a stick fire, and is being tended by a man with a ladle. Behind stands a King (with his left hand and the demon on his crown broken away) and two executioners. Trees in background.

E. The Annunciation. Our Lady, in gown and mantle and long hair bound by a fillet, kneeling at a desk, turning over the pages of a book with her right hand and holding up her left. She is turned towards the archangel Gabriel, who is in cope and diadem and holding a large scroll. Above and between the figures is the Holy Ghost as a dove descending from a cloud. On a shelf over Our Lady is a pot of lilies and other vessels, and within the desk are more books on shelves.

4. W. The Salutation. Our Lady in gown and mantle and with long hair embracing Elizabeth, who is wearing a gown and wimple with long veil. Trees in background.

E. The Nativity. Our Lady lying in a manger, behind which stands a woman holding the Babe in swaddling clothes. Joseph as an old man with hood and staff is sitting on a stool by the lower end of the manger, under which are seen the ox and the ass (broken) feeding out of a bowl. Trees in background.

It will be seen that the scriptural scenes are not in their proper order, which should be: (i) the Annunciation and (ii) the Salutation, (iii) the Nativity and (iv) the Adoration of the Three Kings; and (v) the Assumption and (vi) the Majesty. The other subjects all belong to the Passion of St. George.

North side; returned stalls:

1. S. [St. George on horseback and the dragon. The princess and a child between them.]
   N. [King Edward III sitting in judgment on a noble with manacled hands.]
2. S. [King Edward III holding by the hand his son Edward, who carries a battleaxe. Before them a prostrate armed man, with other figures.]
   N. [King Edward III standing by the windmill during the Battle of Creçy.]
3. S. [King Edward III on a throne, receiving his victorious son after the battle.]
   N. [Our Lady and Child, between St. George and St. Edward.]
4. W. [Edward prince of Wales and twelve knights-companions of the Order of the Garter. Incised overhead E^p W.]
   E. [St. George on foot contending with the dragon. The Queen and princess behind.]

North side; upper row:

1. W. The Agony in the Garden. Christ kneeling between three sleeping Apostles within a wattled enclosure, outside which shows a soldier's helmeted head. Over a latticed door in the enclosure a bracket on which is a chalice and host, and above Our Lord a hand coming from the clouds and pointing to it.

   E. The Betrayal of Christ. Our Lord being kissed by Judas and at the same time touching the ear of Malchus, who kneels on the ground with an upset lantern. Behind Judas a man in round hat and to right of Our Lord St. Peter with a sword (broken). In background three armed soldiers.
2. W. Christ before Pilate. Pilate, as an elderly man in girded gown and cap, is seated on a throne. On his right is a youth in armour, and beyond Our Lord in long gown and with bound hands being thrust forward by a man in a cap.

   E. The Scourging. Christ naked, except a loin cloth, tied to a pillar and being beaten with bundles of rods by two executioners. Trees in background.
3. W. The Mocking of Christ. Our Lord with bound hands and blindfold sitting clothed in gown and mantle. About him five mockers, two holding the ends of the bandage about his eyes.

   E. The *Ecce Homo*. Christ in mantle and crown of thorns sitting with bound hands on a bench. A man behind with outstretched arms (saying "Behold the Man") and two others, one on each side, pointing to Our Lord.
4. W. Christ bearing his Cross. Our Lord, in girded gown and crown of thorns, carrying a long cross (one arm broken away) with the title I. N. R. I. Behind is an executioner in cap and tunic, and in front a bareheaded man in tunic with his head on one side.

   E. The Crucifixion. Christ on the Cross, between the two thieves, with St. Mary and St. John standing on either side of him.

North side; lower row:

1. W. The Resurrection. Christ in mantle and crown of thorns stepping out of the tomb on to a recumbent sleeping soldier; two other soldiers behind.

   E. The Entombment. Christ naked, save a loin cloth, with crown of thorns, being laid in the tomb by Joseph of Arimathea and another old man. Behind stand Our Lady and St. John (?) in a turban.
2. W. The three Maries at the Sepulchre. Each holds a jar in her hand, and the angel lifts the lid of the tomb to show it is empty. On the lid of the tomb are cut the letters I S.

   E. The Harrowing of Hell. A glorified figure of Christ with a banner leading Adam and Eve out of Hell-mouth.
3. W. The Unbelief of St. Thomas. Christ in mantle standing in a garden, holding in one hand a banner (broken) and with the other guiding the hand of St. Thomas, who kneels beside him, to the wound in his side.

   E. Christ in long robe and crown of thorns holding a spade (broken) with St. Mary Magdalene nimbed and kneeling before him with a vase in her hand. On a scroll above Noli me Tangere. Behind is a stony field and hurdle fence.
4. W. The Journey to Emmaus. Christ with rayed nimbus walking with a nimbed disciple on each side of him. All are bearded and barefooted and wear palmers' gowns and hats, with pouches at the side. Christ and one disciple carry books in chemises; the other has the book open as if quoting from it.

   E. The Supper at Emmaus. The same three figures seated behind a table. Christ is breaking bread; one disciple is holding up his hand, the other holds an open book.

It will be seen that the carvings of the upper row are in the right order, but those in the lower set of popeys should more correctly come thus: the Entombment and the Descent into Hell, the Resurrection and the Three Maries, the "Noli me tangere" and Journey to Emmaus, with the Supper at Emmaus and the Unbelief of St. Thomas.

It has already been pointed out that in front of each popey is fixed a covertree surmounted by a pulpit containing a figure of a prophet. Some of these seem to be the work of Emlyn, and accordingly have their description enclosed in square brackets. Each of the desks of the returned stalls has an intermediate figure, otherwise the figures range with the popeys.

South side; King's desk:

1. King David, crowned (broken), and holding a harp.
2. [Canon in cassock, gown with sleeve holes, and furred tippet.]
3. Moses, in cap, holding hinged Tables of the Law.

South side; second desk:

1. Prophet in turban hat and with clasped hands with a closed book before him.
2. [Bearded man in surplice, ample tippet, and round cap.]
3. Prophet in round cap, in a defiant attitude, holding an open scroll.

South side; upper row:

1. Prophet, bearded and bareheaded, holding a burning torch.
2. Prophet, bearded and hooded, holding a trumpet.
3. Prophet, bearded and bareheaded, holding a lily.
4. Prophet, turbaned, holding the ends of a scarf knotted about his neck [? Emlyn].

South side; lower row:

1. Prophet, bareheaded, holding a piece of rock; perhaps Zachariah.
2. [A woman in turban and with long hair, with folded hands.]
3. Prophet, baldheaded and bearded, with left hand covered with a napkin belonging to some object (broken) held by right hand; arms bared to elbows.
4. Prophet, bareheaded, and looking upwards, with arms crossed before breast. On his back a large snail and leaves.[77]

North side; Prince's desk:

1. Prophet, baldheaded, in gown and drawn hood, holding something now broken away.
2. [Canon in gown and furred tippet, holding a cap in his left hand and a folded document in his right.]
3. Prophet in fur-lined garment, tippet, and turban holding a staff (broken) in his left hand.

North side; second desk:

1. Prophet, bearded and turbaned, in girded gown, holding a scroll.
2. [Canon in amice and chasuble, hands broken away.]
3. Canon in amice and alb, with open book in both hands [? Emlyn].

North side; upper row:

1. [Prophet holding a closed book with his name, Asaph, in Hebrew on it.]
2. Prophet, holding a curved club and a basket of fruits [? Emlyn].
3. Prophet in turban, holding a lighted lamp and a key [? Emlyn].
4. Prophet holding the upper part of an image or idol without forearms [? Emlyn].

North side; lower row:

1. Prophet, as a young man with long hair, the right hand held something now gone [? Emlyn].
2. Prophet with arms bared to elbow holding in his right hand (apparently) the buckle end of a strap; left arm by side [? Emlyn].
3. Prophet with flowers in right hand, left by side [? Emlyn].
4. Prophet holding a branch [? Emlyn].

It has been noted that the fronts of the desks before the returned stalls and those of the lower rank are enriched with carved subjects. These occur in the spandrels of the panelling and in an intermediate larger space, and thus form themselves into series of three, one before each stall. In the following descriptions, A denotes the left hand or dexter spandrel, B the middle subject, and C that in the right-hand or sinister spandrel. In the returned stalls the subjects are all biblical, and begin chronologically with those on the Sovereign's desk, but the series are not continuous. Since, too, each desk bears two sets of subjects the second is denoted by the letters D E F.

South side.

The Sovereign's desk:

A. The archangel Gabriel in amice, girded albe, and cope, kneeling and holding a scroll lettered **Ave gracia plena**
B. A triple-lobed pot, with a plant with three lilies issuing therefrom. In front of the stalks a bleeding heart within a crown of thorns. On the left is the hand of God coming out of a rayed cloud, and on the right the Holy Lamb on a book.
C. Our Lady kneeling before a desk on which is an open book, and holding up her hands. Above is the Holy Ghost as a dove flying from a rayed cloud towards her.

The Annunciation.

D. *The Salutation.* The meeting of Mary and Elizabeth in front of a gatehouse. Behind are a house and garden.

E. *The Adoration of the Three Kings.* To right Our Lady and Child sitting within a thatched shed with wattled sides. Before them kneels a king, with his crown on the ground in front. Behind him stand the other two kings, one holding his gift, the other's broken away. Another figure behind, probably of Joseph, is also broken away. In background are trees.

F. *The Circumcision.* The infant Christ being held upon an altar by the Blessed Virgin with Joseph standing behind. To left the high priest (now headless), another figure (also headless), and the heads of three other spectators. In background trees.

Second desk:

A. Christ lying on the Cross on the ground, and a group of five little figures (mutilated).

B. *The Crucifixion,* but all three crosses broken away. In base of Our Lord's cross a mound strewn with human bones and a skull. The feet only of the centurion remain, and beyond him a pot on the ground. On right a soldier in armour. To left a group of four figures, all broken. The background is formed of stubbly bushes.

C. St. John, a broken figure, and a soldier standing on one side of an erect cross, from which the crucified figure has apparently been cut away.

The Crucifixion.

D. *The Resurrection.* In a garden with wattled fence an open tomb out of which Our Lord, with a large banner in his hand, is stepping on to one of two sleeping soldiers in front. The head of a third soldier is seen behind the tomb.

E. *The three Maries at the Sepulchre,* all holding pots. An angel shows them the empty tomb and graveclothes. The tomb has quatrefoil panels along the front.

F. *The Harrowing of Hell.* Christ in mantle and with a banner in his hand fetching Adam and Eve out of hell-mouth. The background is mason-work.

North side.

The Prince's desk:

A. *The Conversion of Saul.* All broken away, save a rocky foreground with the hoofs of the hind legs of a horse and remains of trees.

B. *St. Paul before Agrippa.* On a seat perched up on steps is the king in a steeple cap with an open book on his knees. Below him St. Paul, bald-headed, arguing from a large open book of the Prophets. On either side of St. Paul two other figures.

C. *A Baptism Scene.* A naked figure (broken away) standing up to the waist in water. On bank to left a kneeling figure. On bank to right a woman holding a bundle of clothes. Behind are trees.

D. *The Incredulity of St. Thomas,* who is shown kneeling before Our Lord and putting his finger into the wound in the side. Behind are a gatehouse and trees.

E. *The Ascension.* A rocky mount with the eleven Apostles kneeling round and looking up at the ascending Lord, whose feet and hem of his robe just show below the clouds into which he is being received.

F. *The Descent of the Holy Ghost,* as a dove coming down from clouds upon a group of twelve Apostles and Our Lady (head broken) who sits in front.

Second desk:

A. *The good entering Heaven.* St. Peter holding a key and receiving the good souls into Heaven, shown as a gatehouse (within which some have entered) with an angel playing on a viol over. In front of St. Peter a group of nine persons, male and female, one crowned, another tonsured, etc. Behind, a blank scroll.

B. *The Doom.* Our Lord sitting on the rainbow, with the globe under his feet, holding up both hands. On each side is an angel sounding a trumpet. In base is a group of six figures, one tonsured, rising from their graves.

C. *The wicked going down to Hell.* A group of figures all chained together, being dragged down into Hell-mouth by a number of devils.

D. An angel in amice and alb holding a scroll lettered **In dño cōfido**

E. The upper half of a naked woman with long hair bound by a fillet, issuing from clouds, with a rod (?) in her left hand, and holding out her right to a reclining figure of a man (head gone) in front. On the right is a kneeling tonsured figure in a long gown.

F. An angel with a scroll lettered **Laudate dnio.**

The carvings on the desks below the lower rank of stalls are arranged in the same way as those on the returned stalls, but as there is only one compartment to each stall, the carvings all fall into groups of three. The subjects are intended, at any rate on the south side, to read from east to west, and the middle (B) is the important one, and often without any reference to A and C. The first two compartments on each side contain spirited carvings referring to incidents in the life of King George III, in whose reign they were added.

South side. East block:

12. A. A coach (horses not shown) with open door, with the coachman on the box looking round at

B. A lady in a large hat giving with her left hand a scroll to King George III; in her right hand an object (broken). The King stands bareheaded and in ordinary dress with the ribbon and Star of the Garter. A beefeater is holding back the lady, and a footman in cap is thrusting back the King with his left hand and holding up the other. Another man, bareheaded, stands behind the King.

C. Represents a continuation of the group, consisting of a mounted constable with baton, two ladies, a grenadier, and another man.

These three carvings collectively represent the attempted assassination of King George III by Margaret Nicholson on 2nd August, 1786.

11. A. Six little girls walking two and two, with a seventh, before a portly lady in a large hat. Behind is a park and an avenue of trees, apparently the Broad Walk at Windsor. In the angle appear two semi-nude boys and the head of a third, looking at the girls.
B. A semicircular arch, flanked on either side by pairs of Corinthian pillars, and crossed by a balcony, in which are three children (?) waving handkerchiefs to people below. At the back of the arch is a building with a porch, and on the right side a partly-drawn curtain. In front, below, a group of seven girls, with their mistress, going towards and under the archway.
C. In a room with a window of eight panes (two open) at the back, two rows of little girls holding up a queer-shaped board under the direction of a mistress. In lower angle a band of five boys looking at them.

N.B. The original eleventh compartment has been destroyed.

10. A. A King, with a demon within his crown, riding in a wood and falling off his horse.
B. Two bareheaded men in short tunics bringing a boy clad in a long gown to a King (with demon within his crown) in girded gown with long slittered sleeves. Another man in flapped hat and bearded stands behind. Behind the King is a dog gnawing something. Trees in background.
C. A wodewose in skin or feather suit and crowned, riding on an unicorn through a wood. In front of him a sitting lion.

9. A. A bowman in round cap and belted tunic, with sheaf of arrows in his belt, holding an arrow in his right hand and his bow (broken) in his left, walking through a wood with a dog at his heels.
B. A woman bared to the waist and with unbound hair, tied to a tall pillar and being scourged by two executioners in turbaned caps and tunics with capes. Behind are trees.
C. A great knotted snake with a man (head only shown) in front pointing a spear at it.

8. A. A collared dog seizing a boar by the foreleg. The boar shown as squealing.
B. Two men, bareheaded and in short tunics, leading along a turbaned lady. The upper half of a fourth figure on the right is broken away. Trees behind.
C. A lady (head gone) with her arms behind her, standing in a wood. Another figure (perhaps more) broken away.

7. A. A woman in gown, apron, and turban beating on the back with her distaff a prostrate man in girded gown and tippet with drawn hood.
B. A lady in a turban holding before her a boy in a long gown, standing in front of a devil with hell-mouth behind him. Trees at back.
C. A man in round hat and buttoned tunic with slittered edge, holding a spade, and a woman with long hair and holding a distaff, defending themselves against a dragon. Their dog crouches between.

6. A. A man in buttoned vest and cap wheeling a woman in a wheelbarrow into hell-mouth.
B. A King in gown, with demon (broken) within his crown, standing behind a boy in long gown. In front of them is an altar over which an angel with a long sword is flying down. On the ground are the head, arms, trunk, and lower limbs of a dismembered woman. On either side are flowering plants.
C. A rayed rose, the badge of King Edward IV.

5. A. St. James the Less, with curved fuller's bat, standing near a cruciform building.
B. A King in girded gown, with a demon within his crown, standing between a woman and a child, behind each of whom is a man pouring something on their heads. Trees behind.
C. A rayed rose, the badge of King Edward IV, within the Garter. Other roses in the angles.

4. A. A barelegged man in girded gown and mantle standing with an ox's head at his feet. On ground to right a small animal (broken). Trees behind.
B. A mutilated representation of (apparently) two figures standing in a boiling three-legged pot over a large wood fire. Behind the pot is a large oblong board. On the left a man in short tunic. Corresponding figure on right lost. Trees behind.
C. St. James the More, as a palmer, standing without a walled town.

3. A. A lion looking back, in a wood.
B. A naked boy sitting on a stool under a palm tree. On each side a man sticking a knife or dagger into his shoulders. The dexter man has a buttoned tunic with slittered edge, the other a cap and girded tunic.
C. A lion in a wood, facing a small dragon-like beast.

2. A. *The Agony in the Garden.* Christ kneeling before a pile of rocks, on top of which is a cup. Three Apostles sleeping behind. Many trees in background, with a wattled fence in front.
B. A King, with demon within his crown, standing over a prostrate lady (with orle round head) and boy. Trees behind.
C. A woman in gown and veil, rending asunder the jaws of a lion. Another lion looking back at her and walking away. Trees behind.

1. A. C. A rayed rose, for King Edward IV, with trees behind.
B. The headless bodies of a woman and a boy lying on the ground. In front of them a block, and by it the woman's head with an orle round her veil. The boy's head is broken away. Many trees behind.

[The middle subjects of 10 to 1 inclusive apparently represent the passion of St. Cirice and St. Julite.]

South side. West block:

11. A. C. A rayed rose.
B. A rayed double rose crowned, with two ostrich feathers issuing from the crown. Another and larger double rose behind.

10. A. C. A lion with a scroll from his mouth lettered DEU : ET . MOUN . DROYT.
B. [St. John baptizing Christ in the Jordan, with the Holy Ghost descending from above. *Emlyn.*]

9. A. *The Salutation of Mary and Elizabeth.* To the right a group of buildings.
   B. *The Nativity.* The Blessed Virgin lying in a large bed, with the ox and the ass (heads only) below feeding from a trough. At the back the swaddled Infant in the manger. Joseph as an old man is sitting in a chair at the bed's foot.
   C. A man standing in front of a boy, who is sitting on the ground and apparently tending a flock of sheep. A tree between them broken.
8. A. Delilah (headless) seated and holding by the hair Samson, who kneels before her. Her left hand is on his back.
   B. [The angel with a scroll lettered GLORIA IN EXCELSIS DEO descending from the clouds towards three affrighted shepherds. *Emlyn.*]
   C. A group of figures (broken) inside a building which is tumbling in upon them. Evidently the death of Samson and the Philistines at Gaza
7. A. [The angel opening the prison door and bringing out St. Peter. Two sleeping soldiers without. *Emlyn.*]
   B. [Christ walking with the two Disciples to Emmaus. *Emlyn.*]
   C. [Samson, naked, rending the lion. *Emlyn.*]
6. A. C. A large mitre with labels.
   B. A shield of arms, charged with three roach, and perhaps a narrow border, within the Garter [the motto of which has been carved by Emlyn in Roman capitals]. On either side a large snail. These are the arms of Roche of Bromham, and form one of the quarterings of bishop Beauchamp's arms. (See page 411.) The snail too is his badge.
5. A. An Evangelist in mantle, probably St. Matthew, sitting on a seat and turning towards a small figure holding an open book. In upper corner a dove descending from rays. Overhead are two blank scrolls.
   B. *The Adoration of the Three Kings,* but much broken. On the left the Blessed Virgin and Child (both headless) seated. A King (lower half only) kneeling before them with his crown on the ground. Other figures lost. Trees behind.
   C. An Evangelist sitting on a chair. Figure in front gone. Blank scroll overhead. Trees behind.
4. A. Apparently Moses holding an open book and striking with his rod the rock in Horeb. Much water is flowing hither and thither. (Mutilated.)
   B. The lower part is original and shows part of a warren, and a piece to the right with five soldiers in armour behind a bank. [The rest is modern, and shows Christ ascending into Heaven in rays and clouds, with a man and a woman kneeling to him, and another woman standing with outstretched arms. *Emlyn.*]
   C. A walled town with gatehouse, church, etc. Walking up a hill in front are two calves and an ox.
3. A. The prophet Jeremiah standing in front of a wayside shrine. Over his head a scroll with **ieronim'**
   B. The (so-called) Coronation of Our Lady, who is seated between two (headless) figures. Behind are clouds and on the far right a lamb. Other objects or figures at the sides are broken away.
   C. A man (headless) in a cloak, sitting in a chair. In front of him a (broken) beast with bushy tail coming out of a hole. Trees behind. On two scrolls overhead **(scs) Georgi'.**
2. A. [The great fish in the sea casting out Jonah on to the land. *Emlyn.*]
   B. A rayed double rose, crowned, with two ostrich feathers issuing from the crown. Another and larger double rose behind. The badge of King Edward IV.
   C. [Elijah sitting under a tree in the desert. Two ravens bringing him food. *Emlyn.*]
1. A. [St. George in scale armour, with oval shield, attacking the dragon. *Emlyn.*]
   B. A King enthroned beneath a richly canopied seat between a lost figure to the dexter (perhaps St. George), and a dragon on the sinister.
   C. St. Michael, with the Trinity emblem on his shield, stabbing a five-headed dragon.

North side. West block:

1. A. An old man with his hat slung on his back, and a woman, kneeling before a seated figure of Our Lady and Child.
   B. St. George kneeling on one knee receiving his helm at the hands of Our Lady, who stands before him, crowned. Behind her is a feathered angel holding a spear, and behind St. George is his horse, and his shield.
   C. A drunken (?) man in open gown holding a bowl and falling backwards. The figure of another man is broken, and a third in long gown and with his hands clasped stands looking at the first.
2. A. A horse in a wood, sitting down and looking forward.
   B. St. George with armour on his arms and shoulders, but otherwise naked, lying on a hurdle and being dragged along by two horses. Trees behind.
   C. A man sitting on the ground in a wood.
3. A. A royal crown over a bunch of roses.
   B. A double rose half covered by a coronet from which issue two feathers. A rayed single rose behind.
   C. A royal crown over a bunch of king-cups.
4. A. A cat and a coney pouring grain from a bowl down the throat of a fox lying on his back. On the left an ape holding up a flask.
   B. [The Conversion of Saul. Both horse and rider are falling over, and a soldier is trying to help. Three other soldiers are running away. Behind are clouds and rays. *Emlyn.*]
   C. A cat sitting on a stool and playing on a pair of organs. Another cat blows the bellows behind, while a third holds an open music-book. By the side of the player is a flagon.

5. A. C. A jewelled mitre with labels.
   B. Shield of arms, *two lions passant and a border with eight bells or doctors' caps on the border* within the Garter. Behind are two snails.
   These are the arms of William Dudley, dean from 1473 to 1476 and bishop of Durham from 1476 to 1483.
6. A. Two snails feeding on a bunch of holly berries.
   B. [The three Maries at the Sepulchre. On the left the angel sitting on the ground and pointing to the tomb at the back. Before him stand the three women. *Emlyn.*]
   C. A scaly alligator feeding on a holly bush.
7. A. An ape in a wood, menacing with a club a collared cat.
   B. A man (much broken) on horseback, riding forth from hell-mouth. Before him is an eagle. Trees behind. This may represent the Man on the pale horse (Rev. vi. 8); but cf. 8c. in the east block on this side.
   C. Cluster of leaves and berries with a snail thereon.
8. A. A house with figure to left broken away. On the right three birds round a nest with two eggs.
   B. Two men under a huge palm tree, facing each other.
   C. A boar standing on his hind legs on one side of a barrel (broken away) and facing another boar behind whom are two more barrels.
9. A. A fox in a wood crouching before a figure (broken away).
   B. Some subject in a wood, all broken away except the trees.
   C. A prostrate King, naked save as to crown and loin cloth. Behind him are two executioners, one brandishing a sword to behead him.
10. A. A cat talking to a little coney. Oak trees behind.
    B. A King in crown and parliament robes with his hands on his breast, sitting on a richly canopied throne. Trees behind.
    C. Some object broken away. Trees only left.
11. A. A salamander radiating fire chasing a coney in a wood.
    B. Man on left sitting on the ground, tending a lot of sheep or lambs. Another figure on the right broken away. Trees behind.
    C. A bearded man in a turban raising from the ground a prostrate queen. Three other figures behind. (Mutilated.)

North side. East block:

1. A. C. A richly jewelled mitre with labels.
   B. Shield of arms, *a fesse and six martlets* (cut away) *within a border with eight bells or doctors' caps on the border*, within the Garter, between two snails on leaves.
   These are the arms and badge of Richard Beauchamp, bishop of Salisbury.
2. A. An encampment of many tents. In base, a man in leather coat holds up a helm. On right, the heads of three soldiers.
   B. A man falling off a stumbling horse. Below him a man in armour lying flat on his back. Another armed man looking on from behind a bank. Trees behind. This may represent the Conversion of Saul.
   C. Subject broken away, trees only at back.
3. A. A cow and a boar meeting in a wood.
   B. A man wrapped in a sheet standing in a wooden vat of fire, out of which issues a stream of water. On the left St. John, standing. On right a man in a sheet on horseback standing by the stream.
   C. A cat and a squirrel meeting in a wood.
4. A. A horse eating hay in a wood.
   B. Man in turban and mantle, sitting on a chair of estate and holding a scroll, speaking to a man on the left who is walking away with a dog in one hand and a stone (?) in the other towards a wood. On the right oak leaves and acorns. This is apparently the pro-consul passing sentence on St. John the Divine.
   C. A knobbed cow-like creature with webbed feet holding in its mouth a small animal. Trees behind.
5. A. C. Two snails feeding on a bunch of leaves.
   B. A bull standing on his hind legs trying to play on a lute or zither which a man sitting on the ground is holding up. The man wears a round hat, short tunic, and tight hose, and has a leather bottle behind him. Trees behind.
6. A. C. A double rose, rayed, within a circular scroll lettered DEV . ET . MOVN . DROYT.
   B. A rayed double rose encircled by a crown from which issue two ostrich feathers. Behind is another double rose.
7. A. Sagittarius riding in a wood, aiming with bow and arrow at a coney feeding.
   B. A winged bearded man in round hat and mantle riding on a winged horse with head of a man in round hat. The outstretched right arm held an object now broken away. Behind the rider to left appear the heads of three similarly mounted riders. Trees behind. These are the "locusts" riding forth after the sounding of the fifth angel, with Abaddon at their head (Rev. ix. 3—11).
   C. A lion meeting a collared dog in a wood.
8. A. A man on horseback, in round hat, long buttoned coat, boots and spurs, holding an arrow and a bow (broken), and with an empty quiver hanging from his belt, riding towards a building. Trees in background. This perhaps represents the Man on the white horse (Rev. vi. 2).
   B. A large single-masted vessel on the waves. In the bow a man sitting and holding an open book with one hand and the anchor stock with the other. In the stern a hooded steersman with

the steering oar in his right and a rope in his left hand. In the middle two shipmen. Two other shipmen stand on either side, holding the edge of the mainsail. This represents St. John being conveyed to the Isle of Patmos after being condemned to exile there.

C. A man as in A. riding away from a town with a bowl of fire in his hand. Perhaps the Man on the pale horse (Rev. vi. 8), but cf. 7B in the western block on this side.

9. A. A fox, with heart-shaped pouch hanging from a strap about his neck, standing on his hind legs before an ape, who is sitting on a seat outside a wattled garden or park. The ape holds a bowl of food, into which both creatures are thrusting their fore-paws.

B. Two men in a wood carrying a pole. Between them a tree with an ostrich feather hanging from it. On either side is a small building. One man has a turban and short tunic ; the other is bareheaded and wears a tunic to which his hose are tied with points.

C. A fox with hamper on back and staff in hand, standing on his hind legs before an ape sitting on the ground in a wood.

10. A. A mare-like beast, with mane along the back, eating leaves in a wood.

B. A venerable bearded figure of St. John Baptist in girded gown and ample mantle, holding the Lamb and book. On his left an antelope with a coronet about its neck. On his right a horse looking back.

C. A beast similar to that in A., with the feet of a lion, with a horse's leg in its mouth.

11. [A. An escort of guards riding from Temple Bar through Fleet Street. Behind, houses full of people and much folk on the pavement. In the foreground more folk.

B. King George III in his coach riding along Cheapside and receiving at his coach window the City sword from the Lord Mayor, who is on horseback. Background, etc. as in A.

C. The cathedral church of St. Paul, and a vast crowd of spectators. *Emlyn.*]

N.B.—The original eleventh compartment has been destroyed.

12. [A. Interior of St. Paul's cathedral church. Three rows of benches filled with peers, together with the Lord Mayor and his swordbearer.

B. The King and Queen in St. Paul's under a canopied pew, with serjeants-at-arms on each side. In front of them the judges sitting on benches. Footmen in foreground ; other figures at the sides.

C. Three rows of peeresses in benches, as in A. *Emlyn.*]

These last two compartments represent King George III going with his Queen to and being present at the Thanksgiving Service at St. Paul's on St. George's Day (23rd April) 1789.

The baberies under the misericords of the stalls are of exceptional interest and beauty, but with a few exceptions have no special reference to Windsor. The most notable exception is that in the Sovereign's stall, which has a misericord of the unusual width of 3 feet 7 inches, with scenes representing the meeting of the King of England with the King of France on the bridge at Picquigny in 1475. The misericord in the Prince's stall is of the same unusual width and its principal babery represents an imposing castle, perhaps that of Carnarvon as the birthplace of the first prince of Wales. A few of the baberies are heraldic, but the majority of them are of so miscellaneous a character that it is useless to attempt to classify them. A detailed description of the whole series is printed as an appendix to the present chapter.

The new doors fitted by Emlyn to the gangways of the quire stalls have carved subjects in the spandrels in the upper part : the principal subject (A) being in the middle and the less important (B, C), which usually form a pair, in the upper corners. These subjects of the carvings are as follows :

SOUTH SIDE.

Sovereign's stall :

A. Principal figure lost. To left a row of tents. To right five armed men with plumed helmets, four carrying spears and oblong shields, the fifth a banner.

B. A King and fifteen nobles in hats and cloaks sitting round an oval table. In the foreground cupbearers at a buffet.

C. A King seated and wearing the mantle, etc. of the Garter, inspecting a design for a window. To left the stalls and banners of the knights of the Garter. On the base of the King's seat the date 1790.

In the frieze of the door the bust of King George III.

Returned stalls :

A. A crown within the Garter and $\frac{ER}{III}$

B. C. The leaping horse of Hanover with a scroll in his mouth lettered DIEU ET MON DROIT.

NORTH SIDE.

Prince's stall :

A. King Edward III greeting his son Edward Prince of Wales, both under a traverse with E III in front. Right and left are several peers in robes and coronets.

B. C. Groups of heralds and gentlefolk. Behind is a wall with traceried windows.

Returned stalls :

A. A coronet and ostrich feathers within the Garter and $\frac{EP}{W}$

B. C. The leaping horse of Hanover with a scroll in his mouth lettered DIEU ET MON DROIT.

SOUTH SIDE.

West end of upper stalls, and doorway of middle gangway:
A. ER III
B. C. The leaping horse of Hanover.
East end of upper stalls:
A door of different design with the crest of the King.
Lower stalls:
West block, both doors:
A. An oak leaf.
B. C. A rayed rose.
East block, west door:
A. A rayed rose.
B. C. An oak leaf.
East block, east door:
The cross of St. George within the Garter.
NOTE.—The added block outside the Sovereign's stall has the royal arms within the Garter and crowned.

NORTH SIDE.

West end of upper stalls, and doorway of middle gangway:
A. EP W
B. C. The leaping horse of Hanover.
East end of upper stalls:
A door of different design with the badge of the Prince of Wales.
Lower stalls:
West block, both doors:
A. A rayed rose.
B. C. Oak leaves.
East block, west door:
A. An oak leaf.
B. C. A rayed rose.
East block, east door:
The cross of St. George within the Garter.
NOTE.—The added block outside the Prince's stall has his arms within the Garter ensigned with his coronet.

Besides serving as seats for the Knights of the Garter, the stalls are and always have been used to display their insignia.

According to the thirty-third article of the earliest versions of the Statutes of the Order[79] it was ordained that as soon as one of the First Founders shall die, a shield of his arms made of metal, and his helm, are to be fixed to the back of his stall, and that their successors shall in like manner set up their shields and helms beneath those of the First Founders, with this difference, that their plates shall be of smaller size. Another early version mentions crests as well as the shields and helms.

Owing apparently to the desultory way in which this rule was carried out it was re-enacted in 1421, and when the Statutes were again revised in 1519 a new rule was made, that the plate of a Knight should be put up within a year of his installation instead of at his death, and that Knights who were foreigners might set up plates of any size or fashion they please.

As the outcome of these Statutes the backs of all the upper stalls (save the Sovereign's, which does not contain any plates) are covered to a greater or lesser extent with a long succession of glittering gilt metal plates of various sizes and shapes, though chiefly rectangular, resplendent with enamelled or painted armorial ensigns. The oldest plates, which date (with some few exceptions) from about 1421, are of copper, silvered or gilded, sometimes with bands or fields of enamel, and are to be found in the stalls originally set apart for the Knights. The Stewart and later plates are mostly of gilt brass, with the arms merely painted, sometimes over engraving, and are distinguished by their unwieldiness and poverty of design. Quite recently there has set in a reversion to the old fashion of brilliantly enamelled copper plates.

The most noteworthy plates are the memorial of Ralph lord Bassett (*ob.* 1390), which is also probably the earliest in date, consisting of his crested helm, shield, and target, all on separate plates, and the traceried frame of gilded bronze with the Garter and shield of silver enamelled, for Charles the Bold, duke of Burgundy (*ob.* 1476-7), both on the south side; and also the large silvered shield on the north side with the arms of Edward, King of Portugal (*ob.* 1438).[80]

Taken as a whole, the series of stall-plates at Windsor forms such a storehouse of ancient and modern historical armory as exists probably in no other church in Europe.

The custom of surmounting a Knight's stall by his helm[81] and sword has prevailed from the foundation of the Order, and one of the first Statutes specially enjoins that "each Knight shall have above his stall his helm and his sword, which shall there remain as long as he lives, in token of him who bears them and the defence of Holy Church, as the Order of Chivalry requireth." The hanging up of the banner came in at a later period.[82]

Both the helm and the sword were originally real ones, but as time went on and helms ceased to be worn, those set up over the Knights' stalls at Windsor degenerated into mere "property helms" made out of sheet iron. Real swords probably continued to be

suspended for a longer period than actual helms, but they, too, were in time replaced by sham weapons, which have now given way to mere toys made of wood and painted and gilt. Where and in what way the helms were fixed in the old chapel is uncertain. In the present chapel they are set up in a particularly interesting fashion. The tower surmounting each stall is open at the top, and into the socket thus formed is fixed one of a curious series of carved and painted wooden busts. (Fig. 36.) On these are placed the Knights' helms and mantlings, so concealing the busts that their very existence is almost unknown.

The busts divide themselves into several groups. The first contains twenty-four busts, all apparently of one date. The second group contains seven busts, similar in style, but of a different type; and the third group, eight busts of a totally different character. There are also five busts which stand alone.

The busts themselves are nearly life size, and evidently intended to represent Knights of the Order of the Garter. Those of the first group, from which the others were copied, are of oak, and have the face painted white and the hair black. Each is habited in a white under-vestment and a brown surcoat, open down the front and laced across at the throat and on the breast, and over all a blue mantle doubled white and fastened by a cord with pendent tassels. In most cases the top and back of the head are merely roughed into shape, and the bust is cut off at the level of the elbows. Many of the busts have been sadly injured by ill usage or by cutting down the faces to let the helms slip over them. These injuries also show that the busts have been repainted at various times, since the colour is carried over the mutilations.

The other busts, in most cases, follow the colouring of the first group, but there are a few exceptions, one for instance being painted black.

As to the date of these curious objects, there can be no doubt that the busts of the first group belong to the twenty-six original stalls of the Knights, and although neither the building accounts nor the treasurer's rolls contain any reference to them, there is every reason to suppose they were made within a few years of King Edward IV's death in 1483.

The busts of the second group were probably made in 1790, when two more stalls were added on each side, and four of the intermediate stalls appropriated to new Knights. The remaining busts belong to the nineteenth century.

The carved and painted wooden crests that surmount the helms of the Knights have lately been reformed, and are now worthy of the place they occupy. But for a long time previously their poverty of design and the absurd way in which they were often placed athwart the helms had rendered them objects of derision to all lovers of heraldry. The mantlings that depend from under the crests are, however, still mere strips of coloured silk, sprinkled with spangles, and ending in huge gilt knobs for tassels. Over each stall is also fixed the square banner of arms of the Knight, of silk painted, but that above the Sovereign's stall is of velvet heavily embroidered with gold.

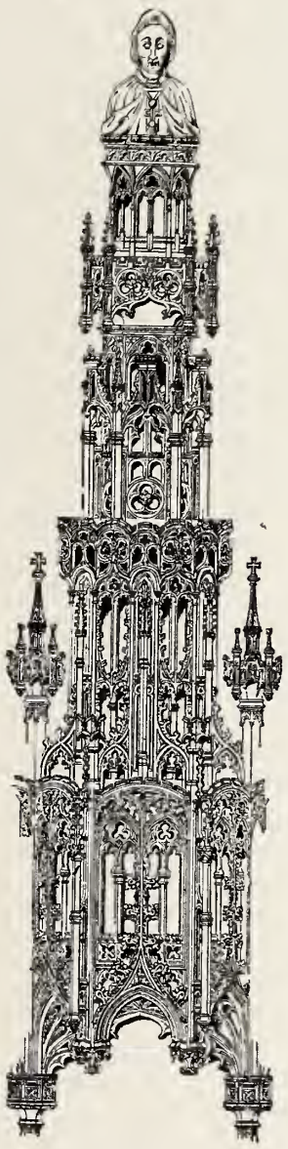


FIG. 36. STALL CANOPY AND BUST IN ST. GEORGE'S CHAPEL, WINDSOR. FROM A DRAWING IN THE ROYAL LIBRARY BY C. A. BUCKLER. SCALE ½ INCH TO A FOOT.

When banners were first set up is uncertain. They are not mentioned in the Statutes until the reign of King Henry VIII, but in the Black Book of the Order the banner of the King of Portugal is referred to under date 1424.[83] Banners are not, however, mentioned again until the reign of King Henry VII, when there were offered up *inter alia* those of the duke of Ferrara,[84] who was elected in 1480, of the earl of Derby,[85] elected between 1483 and 1485, and of George lord Strange,[86] elected 1487. It may therefore be assumed that banners have been displayed over the stalls in the present chapel from the first.

The black and white marble pavement of the quire was laid down at some uncertain date in continuation of that of the altar platform given by the earl of Clarendon in 1680. In the middle of the quire is a gravestone to commemorate King Henry VIII, Queen Jane Seymour, and King Charles I, laid down in 1818 in accordance with the following Act of Chapter of 31st March of that year:

His Royal Highness the Prince Regent having signified his Desire that an Inscription should be placed in St. George's Chapel to designate the spot where the remains of King Henry the VIII, Queen Jane Seymour and King Charles the first, are deposited The Dean and Canons of His Majesty's free Chapel of St. George in Chapter assembled dispense on this special occasion with a former Order of Chapter, dated Nov. 4th, 1789, respecting monumental Inscriptions within the Chapel.

Further down the quire stands the gilt latten-desk now used to read the lessons from, but anciently by the chanters when the quire was ruled. It seems to be identical with "the laten desk" mentioned in a document of 1552, and is a beautiful example of its kind. The accompanying illustration (Fig. 37) gives a better idea of it than any description. The half-globe immediately under the revolving desk is not part of the original.

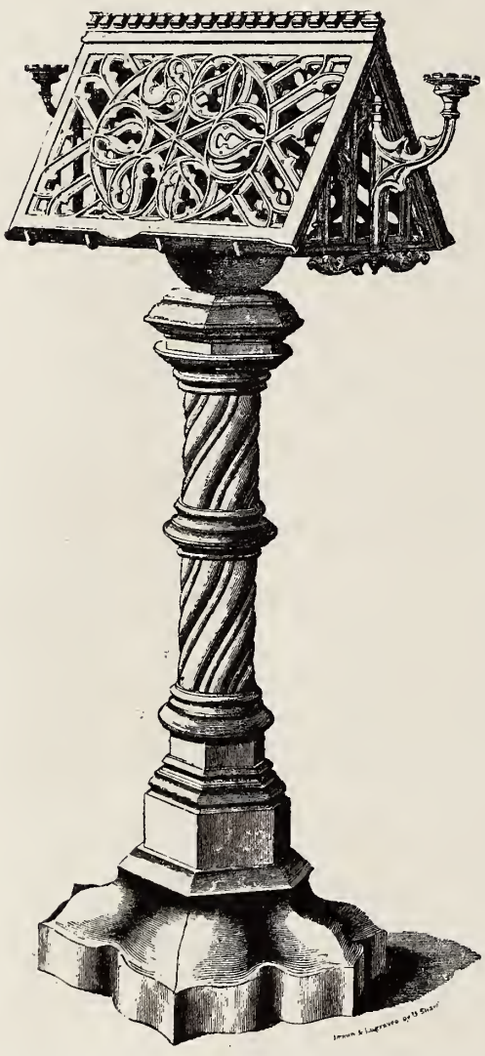


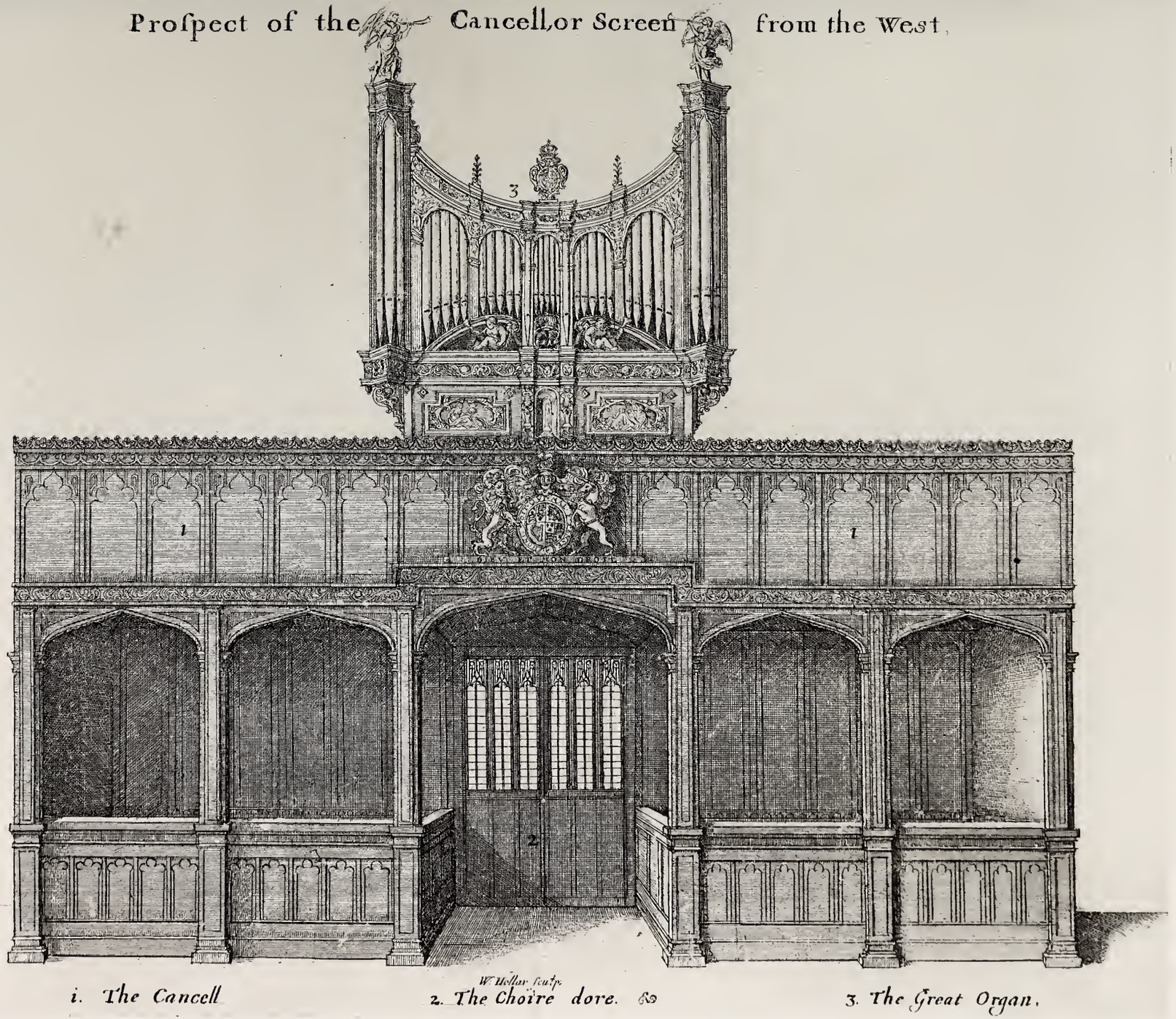
FIG. 37. GILT LATTEN-DESK IN THE QUIRE. FROM AN ENGRAVING BY HENRY SHAW, PUBLISHED BY WILLEMENT.

Between the returned stalls is the quire door. This consists of a pair of richly carved wooden gates, of the same character as those in the entercloses east of the stalls, but with only three instead of four divisions to each half. The iron lock-plate is a charming example of Elizabethan strap-work ornament. (Plate LXI.) On each side of the door, on the quire side, is a pair of narrow panels, and over it a horizontal lintel with a trail of vine leaves. Above this the chair organ projects into the quire.

The backs of the stalls towards the aisles have a moulded base with plain continuous wainscoting above, surmounted by a battled cornice. From this rises a series of wainscoted panels, corresponding to the stalls, with rich tracery in the upper parts and separated from one another by buttresses. Above the panels is a continuous trail of vine-leaf work, and over that a cresting of bold leaves with boarding behind. Above this backing the canopies of the stalls are completed in the round.

Of the character or arrangement of the indispensable *pulpitum* or loft, and the screen that it surmounted, which stood to the west of the quire stalls, there is no information in the accounts or elsewhere. Some of the joinery and carved work mentioned in the latest of the surviving accounts *temp.* King Edward IV, possibly refers to it, but as all traces of the original have long disappeared, nothing definite can be drawn from the descriptions of them.

Inasmuch as the chapel was wholly collegiate, and there were no parochial rights to be considered, it is most likely that the *pulpitum* served also as the rood-loft, and that on its western parapet stood the rood with St. Mary and St. John and the images of St. George and St. Edward which were carved by Dirike Vangrove and Giles van Castell in 1478. In favour of this suggestion it may be pointed out that in King Henry VI's directions for the plan of Eton College the stalls and "the rodeloft" were to be made "in like maner and fourme as be the stalles and rodeloft in the chapell of saint Stephen atte Westminster,"[87] the constitution and *status* of which were identical with those of St. George's Chapel at Windsor. King Henry VI also directed that in the new chapel of his college at Cambridge there should be "a reredos beryng the Rodeloft departyng the quere and the body of the chirch, conteynyng in lengthe .xl. fete, and in brede .xiiij. fete."[88] It



Windsor Castle. The organ screen and organ in St. George's Chapel, as formerly.

From an engraving by Hollar in Ashmole's Order of the Garter.

may be noted, too, that in the case of the collegiate church of Fotheringay, founded by Richard duke of York, father of King Edward IV, the *pulpitum* and rood-loft apparently were combined, for the contract for the building of the nave and steeple, dated 24th September, 13 Henry VI (1434), stipulates *inter alia :*

And to the two respownds of the sayd qwere shal be two perpeyn-walls joyning of free-stone, clene wroght : that is to say oon on aither side of the myddel qwere door ; and in either wall three lyghts, and lavatoris in aither side of the wall, which shall serve for four auters, that ys to say oon on aither side of the myddel dore of the said qwere, and oon on either side of the said aisles.[89]

Owing to the breaks in the series of the treasurer's and precentor's accounts it is impossible to make out any connected history of the rood-loft and its contents, but it may safely be concluded that in addition to the desk for singing the Gospel from, it also contained the great organs. There was also a lesser pair of organs, which seem to have stood somewhere in the quire. Concerning the latter there is a charge in the treasurer's account for 1496–7 of the sum of 8d. paid " for the moving of the little organs outside the new quire to the chapel of St. George," that is the old chapel, " and removing them to the aforesaid new quire " ; also a payment of 3s. to Richard Birt " for making of a closet for the organs for six days." In the precentor's account for 1522–3, 6d. is charged " for a new pair of hinges for the organs in the quire," and among the payments on Palm Sunday a charge of 2d. " for bread bought for the ministers singing the Passion in le roodloft." In 1552 the chapter was asked by the King's commissioners to say what had become (*inter alia*) of " the organes and pipes,"[90] which had apparently been taken down and sold. And in the precentor's account for 1553–4[91] is a payment " to the maker of the organs," which may indicate the purchase of new. The account for the following year contains payments of 30s. to John Howe for mending the organs, and of £3 to him " for repairing the lesser organs called portatives."[92] In 1559–60 7s. were paid " to Bartholomew Neale *pro quibusdam instrumentis Organicis anglice vocatis Regalles* which were bought from a certain person dwelling in London in the street called Fair Street." The new regals were additional to the organs, for the account for 1565–6 has a charge of 2s. " for repairs done about the organs and *Le regalles*." In 1580–1 there is also an item " for repairing the shutters of the great organs."[93]

In the Chapter Acts, under date 16th April, 1599, is the order

That the Little Organs shuld be sould because newe are bought.

Ten years later the following orders of chapter were made concerning the great organs with Thomas Dallam, a well-known maker of organs :

1609. 20th July.

The Organs. Yt is decreed at this Chapter that Thomas Dallam of London Organ Maker shall take downe and remove the greate Organs wth all that belongs thereto And the same to set over the Quire Doore repayringe amendinge and perfectinge the said whole Instrument Consistinge of a greate Organ and a Chayre portative, In this manner followinge that is to say, In the great Organ (takinge out one superfluows smale stop) he is to place the open principall stop of five foote pipe wch nowe is in the Organ in the quier, And in the portative to take out one whole stop that maie best be spared and in the place therof to bestowe one other stop called the Open octave in the forpart of the Organ now in the quier And to inlarge the sound boorde of the said Chaire or portative to such a convenient length and breadth as maye neade but one paire of stickers wth Makinge of newe grooves and newe palletes wth new springes and all other thinges therto belonginge to the ende that thereby maie be procured the easie and gentle goinge of the said portative keyes And to the greate Organ to make one new paire of Keyes (if those that are allreadie there shall not be thought sufficient) And also to place in the backe of the saide greate Organ one open stop of tynne pipes of tenne foote pipe called an open diapason the same to be newlie made and cast the sound boorde in the said organ being enlarged for the same purpose. The wainescot for the inlarginge of the case of the greate Organ wth the Joyners work therto belonginge to be at the Charge of the Deane and Canons | In Consideracon of the perfectinge of the said twoe Instrumentes wth all thinges thereto belonginge as also the newe makinge of the said diapason stop with the inlarginge of the twoe fore said sound boordes the fittinge of the springes palletes and cariages thereof to be well and woorkemanlike done and performed before the feast of the birth of o^r^ lorde next ensuinge, the said Thomas Dallam is to receive of the deane and canons the some of Three score poundes viz presently in hand twentie poundes upon the fifteenth daie of october next twentie poundes more and the other twentie poundes in full payment of the said threescore poundes to be paid unto him when the woorke is fullie finished.

1609. 26th July.

It is also agreed that the abovesaid Thomas Dallam shall enlarge the sound boorde in the portative Organ and to place the woodden recorder in the same wch is now in the quier Instrum^t^ for wch the said Thomas doth agree to be recompensed as Mr. Giles and Mr. Mundie shall thincke he shall deserve.

In his account for the year 1609–10 the treasurer thus accounts for the sum of £97 2s. 10d. disbursed by him : to Thomas Dallam in full payment for his work in making the organs

£52 13s. 4d.; to William Percie for gilding the organs £35; and to one Carter a carpenter for his work on the organs £9 9s. 6d.[94]

The changes made by Dallam with regard to the disposition of the organs seem to have called for corresponding alterations in the place where they stood, but the entries relating to them are somewhat fragmentary. In the treasurer's account for 1608–9 is a memorandum concerning a sum of £10 paid for divers works about the bells and "le Organloft" and other necessary ornaments of the chapel, but the bill does not seem to have been paid.[95] In 1612 the following entry occurs in the Chapter Acts:

1612. 9th and 10th June.

Organ loft. Whereas the Wainscotinge of the Organ loft & makinge newe doores and the newe castinge of all our bells with the hanging them up, are like toe amount unto a farr greater Chardge then wee accounted they would have donn before the woorks were begun, and by cause his Matie wished to have these workes finished this present sommer (if it might be) And considering in the precedent years we had expended great sommes of money in translatinge & newe makinge ye great Organs in wch his Matie receaved much contentment, & forasmuch as in o^r twoe latest accounts wee defalked out of our Dividents ninety pounds towardes this present Charge & Cutt of thirty poundes of old debt bills out of those yeares dividents. It is therefore deemed by this generall Chapter that onely 140^li. shalbe allowed towards these expences out of this years receipts and the residue of the Charge toe be paid out of the next three years revenue equally toe be divided.

Six months later the two following orders were made by the chapter:

1612–13. 5th January.

It was then also agreed . . . that the 3 pannells under the Organ and that the ribbs betweene shoulde be guilded.

1612–13. 27th January.

Paynting ye organ loft. At this chapter it was agreed y^t ye grate before ye Communion table should be inlarged; And y^t ye whole space between the Organs & ye pillars over ye Knightes stalls should be colored blue & be sett wth starres guilded.

The following items are also to be found in the treasurer's accounts:

1612–13. [xv. 59, 29]

Janua: .12. 1612. Receaved then of Mr. Frith Treasurer in parte of payment for guilding of 3 pannells under ye chaire organ xls. WILLIAM PERCEY.

Delivered unto him more Janua. 18 xiijs iiijd

Delivered more unto him Janua: 26th xls WILLIAM PERCEY.

[also 40s. on 4th February and £4 6s. 8d. on 11th February.]

Delivered more unto him Februa: 26th xiijs iiijd to make up ye sume of xjli. xiijs. iiijd. being ye sume wch he was to have upon o^r first agreement & xxvjs. viijd. as a recompense for alteringe his worke in all xls. WILLIAM PERCEY.

For 212 starres to ye plumer wch were guilded at jd. ob. xxvjs. vjd.

To ye Smith Mar. 22 ut patet per billam iij li. ijs. vjd.

[Payments to William Morris of £5 17s. 4d. and 46s. 11d. for wainscot boards bought and 6s. to the sawyers for three days; also other payments to sawyers of 33s. 8d. in all.]

To ye Freemasons for making up ye stone worke in ye piller at ye end of ye organ loft xxiijs.

To two Freemasons laying ye stones under ye wainscott & other stones in their place where they were taken up 4 dayes at 22d. xviijs viijd.

To their labourer 4 dayes at 10d. iijs iiijd.

Delivered May 12: 1613 to Mr Morris ye Joyner in parte of payment of ye iiijli wch he is to have for ye vine & border over ye inner Arches xxxs. Payd him more in full for ye sayd worke ls. iiijli.

For candles & about ye seiling under ye loft iiijd WILLIAM MORRIS.

Payd to Mr Morris for ye stuffe for ye quire doore viijs.

To William Webb the carpenter upon his bill for worke done about ye church and belfrie November 14th xviijs vjd.

To him more upon another bill December 24 iiijs.

Payd to Mr Morris ye Joyner for wainscott etc. ut patet per billam iijli iiijs vjd

To Mr. Morris for ye work between ye quire doore & ye stalls according to o^r agreement with him iiijli. x.s.

For 2 deale boordes to fill up ye holes behind ye stalls xxd

For putting in these boordes for making ye princes armes & a rest more than was his bargain and for putting in two peces under ye stalls iiijs

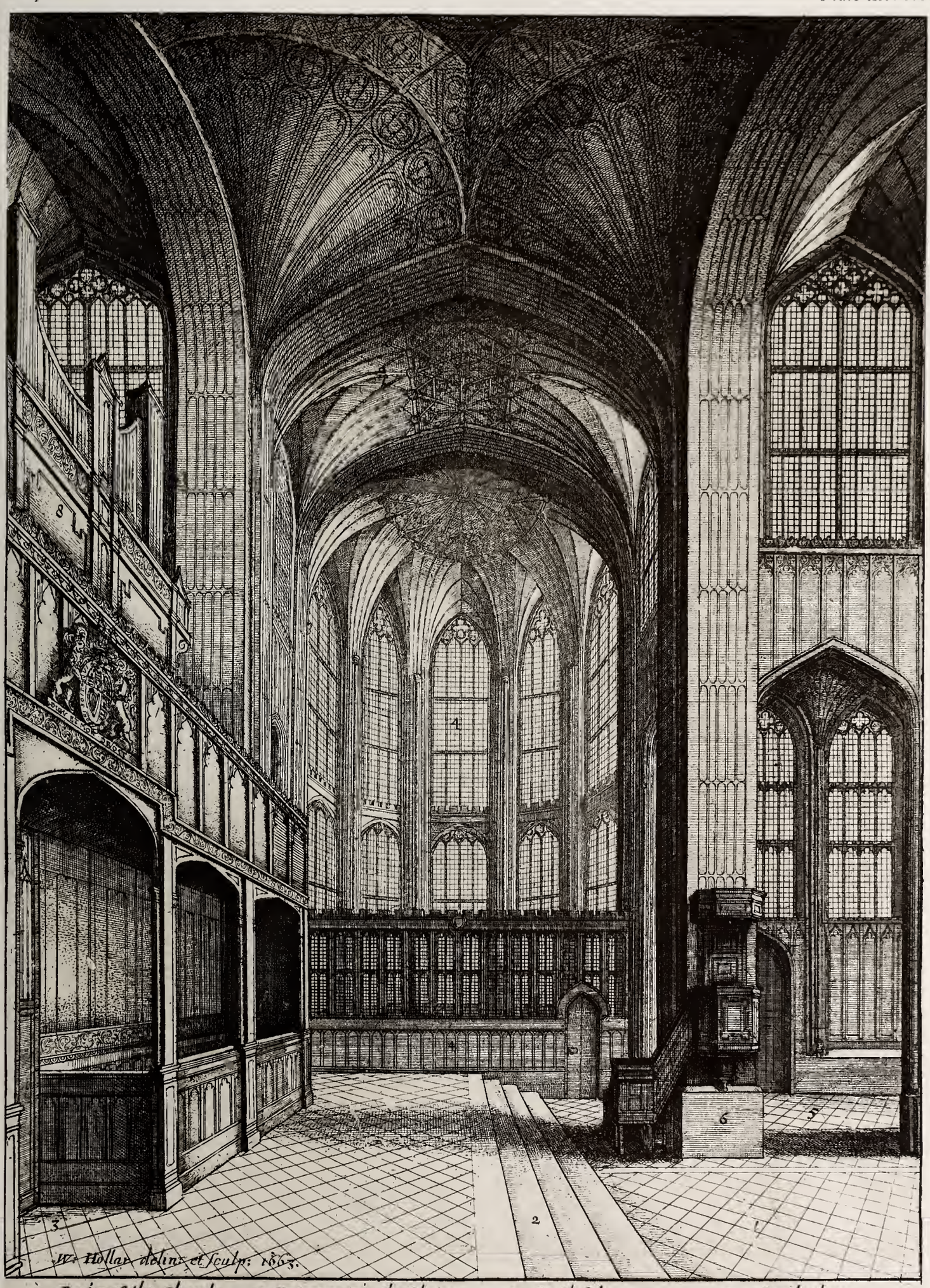
[Further payments occur in October to joiners of £6; £7 7s. 8d.; £6 18s. 6d.; and £6 9s. 10d., also]

To Mr Stafferon for 55 foote of timber for ye church xxvijs. vjd.

Monie delivered to Mr Morrys ye Joyner since our agreement wth him for the perfecting of his worke, viz since ye 26 of October [Payments of £8, and sixteen each of £2, also one of £10 in part payment of £50 (8+32+10 50)]

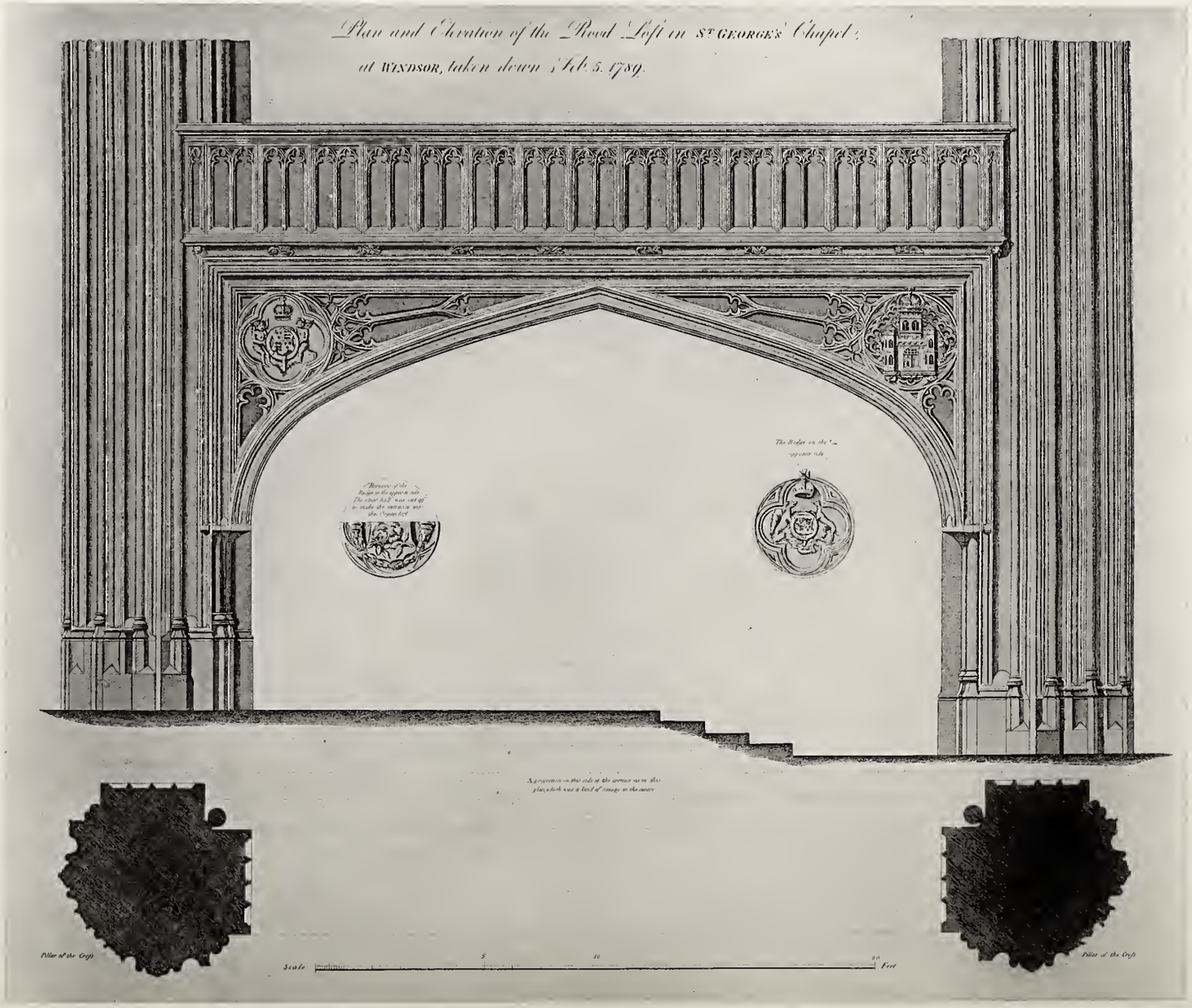
In the margin of the last accounts is also written:

Memorandum y^t ye Joyners Bills for their work payd by Mr Webb came to	37 : 10 : 0	
Their bill for work paid by Mr. Alden	158 : 19 : 11	222 : 19 : 11
and bills payd by me	26 : 10 : 0	
Wainscott bought in y^e former yeares cost	47 : 2 : 6	
turned over y^e last yeare	92 : 13 : 9	



Windsor Castle. View across St. George's Chapel as it was in 1663.

From an engraving by Hollar in Ashmole's Order of the Garter.



Windsor Castle. Arch formerly spanning the north arch of the crossing in St. George's Chapel. *From* Vetusta Monumenta.

The expenses of the organ loft are again referred to in the accounts for the following year (1613–14), but as they are in connexion with work upon the bells they cannot be separated.[96]

The last entry as to the organs before the Restoration is a payment in 1616–17 to Thomas Dallam of 40s. for repairing the organs.[97]

It is useless from the foregoing accounts to try and disentangle the story of the new organ loft, but there can be little doubt that it is the one shown in Hollar's engravings as published by Ashmole. (Plates LXVII and LXVIII.) It occupied just the width between the piers of the quire arch and was apparently of no great depth. Towards the nave were five four-centred arches, the middlemost being somewhat wider and higher than the others to fit the quire door. All five arches stood upon a low parapet of wainscoting which formed the front of two large pews under the loft, possibly representing earlier chapels with altars, on either side the quire door. Over the arches was a carved frieze from which rose a panelled and crest parapet to the loft itself. The loft was reached, as now, by the stair behind the westernmost stalls on the north side.

The very handsome organ shown by Hollar, as well as the chair organ over the quire door (see Plate LXVI), are not those remodelled by Dallam in 1609, but parts of a new instrument set up after the Restoration, probably because the old one had been destroyed during the Interregnum. The royal arms of King Charles II on the west front of the organ loft were no doubt set up at the same time. The following entries relative to this new organ occur among the Chapter Acts :

1660. 22nd October.
Mr Dallame, to make an organ for the Church & to have 600li for it. One Hundred whereof he must have at London when Dr. Browne comes to Towne :

1661. 29th November.
The Organ to be guilt. Mr. Doggerell is to guild the Organ and ye Organ case : He is first to begin with the Cheire Organ and if his workmanshipp in that be approved of, then he is to proceed on the great Organ, if not he is to loose all his labour & charges : but if he finish the whole (uppon approbac̃on of his guilding the Cheire Organ) he is to have for all 120li. if men judicious in ye art shall judg y^t^ he deserves it.

1662. 15th November.
Ordered that whereas there remaines due fifty shillings to Mr. Doggerell of the residue of his bargaine for Guilding the Organ it shalbe made up five pounds for his guilding the Angells.

The organ was ordered to be repaired in 1681 by Mr. Smith at a cost of £100 ; and in 1717, on 31st July, the chapter concluded that as " a new organ must soon be made," £130 should be laid up every year towards the expense. This order was, however, cancelled on 28th November following, and Mr. Gerard Smith on 12th December was directed to repair the organ. On 15th January, 1718, Mr. Gerard Smith was ordered " to make a new organ," but this does not seem to have been done, since Pote in 1749 writes of the organ as that " new erected . . . on the Restoration of King Charles II." In 1759 the organ was ordered to be put in complete repair. The last orders relating to it are the following :

1781. 25th July.
Ordered that a new Stop be put to the Chair Organ.

1781. 10th August.
Ordered that a compleat Swell be put to the organ agreeable to the Proposals given in by John Snetzler wherein he agrees to put the same up for a Sum not exceeding Sixty pounds.

Finally in the course of the extensive works done in the chapel between 1782 and 1792,

the King also presented to the Chapel a magnificent Organ made by Green (the old one was by his Majesty's desire given to the Parish Church). The Case of the Organ was made from the Design and under the direction of Mr Emlyn.

To make room for the King's new organ, which was much larger than its predecessor, " the old organ-loft was taken down and the present one built in Coade's artificial stone " at a total cost of £1685 8s. The cost of the new organ was £1010.[98] Its case is decorated with elaborate panelling and carving, with the principal divisions carried up as pinnacled turrets, of which there are four towards the nave and four on the quire side. (See Plate LXXIII.) The chair organ over the quire door has also an elaborately carved case, with similar turrets at its outer corners.

The north arch of the crossing was filled, until 5th February, 1789, when it was most unnecessarily taken down and destroyed, with a remarkable loft in the form of a stone gallery

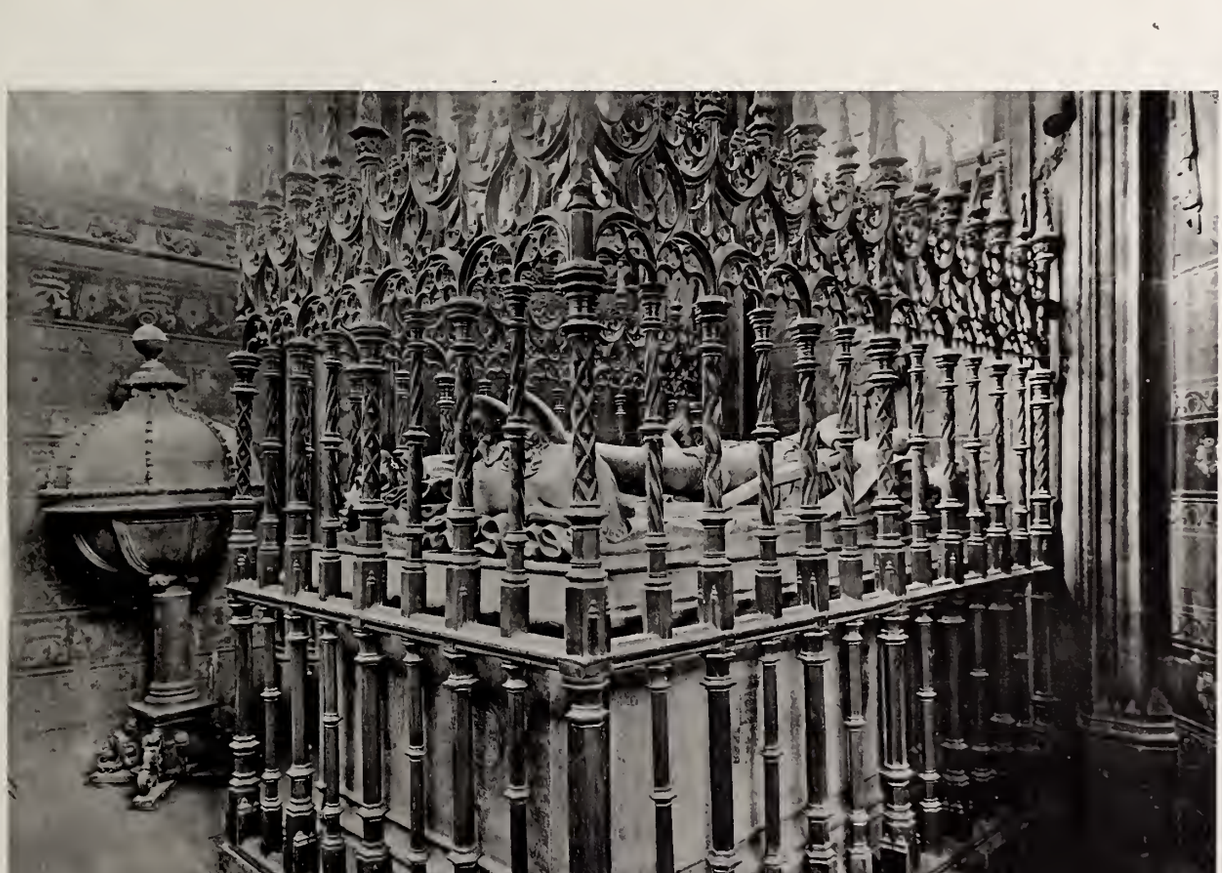
spanning it from pier to pier. (Plate LXIX.) The gallery was carried by a four-centred arch somewhat awkwardly corbelled out about 8 feet (on the west) from the floor, with carved spandrels containing cusped circles with arms and badges. The gallery ran across at about 17½ feet from the floor and was 6 feet deep outside, with a continuous range of pairs of sunk panels with cinquefoiled heads, with a single panel at each end. From a drawing made just before its destruction[99] the gallery was 3 feet 9 inches wide inside, and had in the middle of its southern face a section 7 feet long, breaking forward about 10 inches. On the north the spandrels contained (1) under a crown, the royal arms within the Garter, supported by two cherubs, and (2) a large castle, ensigned with a crown. On the south the easternmost spandrel contained apparently a pomegranate conjoined with a rose charged upon a shield flanked by swags of laurel, but of this only the lower part remained, and an inscription states that "The other half was cut off to make the entrance into the Organ loft." The other spandrel contained, under a crown, the royal arms within the Garter, with dragon and greyhound supporters. Nothing is known of the history of the loft or the use to which it was usually put, but possibly it was built for the organs. Access to it was by the stair through the eastern pier which now leads to the organ gallery. The loft was apparently an insertion *temp.* Henry VIII some time before his divorce from Queen Katharine of Arragon, to whom the crowned castle of Castile and the pomegranate of Grenada clearly refer. The shield with cherub supporters was subsequently inserted by Mr. Emlyn in the upper part of the aisle side of his new monument to King Edward IV, together with a pair of short touchstone pillars, also from the loft (see page 419).

The north and south transepts are identical in plan, and consist each of a long bay of the same width as the aisles, with a narrow and flat panelled arch opening into the polygonal apse beyond. The apses have five flat sides, each containing in the lower stage a four-light window like those in the quire aisles. In the north transept the space below the windows is also treated as in the quire aisles, but the panels are only four in number with doubly-cusped trefoiled heads, and have the cornice above set with roses, crowns, and suns instead of leafwork. The points of the cusps, too, end, instead of in lozenge-shaped leaves, in round bosses charged alternately with roses and suns. Under the east window was the altar of the chapel, which was 7 feet 5 inches long, with its top 3 feet 7 inches above the present floor. Over it the wall is plain ashlar for 6 feet 10 inches up instead of being panelled, and has a shallow cornice with crowns, squared suns, and roses, with a crown flanked by ostrich feathers in the middle. Over this is a row of five beautifully sculptured feathered busts of angels with outstretched wings, issuing from clouds and holding between them a long scroll. They have diadems on their heads ornamented with jewels, suns, roses, and fleurs-de-lis. Above the angels is a battled cornice. (Plate LXX.) The windows have their lines continued upwards with panels richly traceried in the heads, surmounted by rows of busts of angels holding scrolls, as in the reredos panel below, with a rich cresting behind them. The second stage also carries up the lines of the first, in a series of four-light windows, each with two battled transoms, of the same pattern as those in the nave clerestory. Owing to the whole elevation being carried up to the same height as the main vaults, each transept has much the effect of a huge glazed lantern.

The stone vaults are coeval with those of the nave and its aisles. That over the long bay resembles that of the nave bays. The middle key bears the arms of King Henry VII within the Garter, with the initials H and R east and west of them, and on the north and south a brake for braying hemp, the badge of Sir Reynald Bray. The royal initials are flanked by roundels with beasts, and beyond them with the ostrich feather. The apses have lierne vaults with the quartered arms of Sir Reynald Bray within the Garter on the middle key, with an outer ring of leaves and portcullises alternating with H.R.R.b, for *Henricus Rex* and Reynald Bray, and other devices. The vaults are carried by groups of shafts placed in the several angles of the transept.

The chapel of each transept is contained within the polygonal part only, which is shut off by a lofty stone screen of six bays. (Plate LXVIII.) The lower part of the screen is solid, relieved by panelling, the lines of which are carried upwards to form a series of four-light transomed windows. Over these is a hollow cornice set with brakes at intervals, and an achievement of the arms, helm, crest, etc. of Sir Reynald Bray in the middle. This cornice is repeated on the chapel side also. In the westernmost bay of the

1.



2.

Windsor Castle. Details of St. George's Chapel.

1. *Angel cornice over the altar in the North Transept.*
* 2. *Gilt-bronze grate and monument of Charles earl of Worcester,* 1526, *and his wife Elizabeth.*

Earl of W, illegitimate son of Henry, Earl of Somerset, by Joan Hill, was given permission in 1509 to be buried in St George's. He was a distinguished public servant, and between 1510 and his death in 1526 was sent frequently on embassies as well as military duties to Scotland & Germany. Created E of W in 1513. While serving as ambassador he saw at Malines the metal work of a famous founder. [illegible]

THE BUILDERS OF ST GEORGE'S.

SURVEYORS OF WORKS. Richard Beauchamp, Bishop of Salisbury, appointed 1473
John Seymour, Canon of Windsor, from c. 1498.

CLERK OF WORKS.

Thomas Canceller.

Chief Mason: Henry Jenyns.
Chief Smith: John Tresilian.
Chief Carpenter: John Squyer.
Chief Carver: William Berkeley.

PROVISORS.

Thomas Nease.
Reginald Yonge.
John Golderey.
Henry Smyth.

MASONS

John Jenyns.
John Hylmer.
William Vertue.
John Turpyn. (Employer of Masons)

SMITHS.

William Smith.
Robert Smyth.
Alexander Smyth.
Robert Olyver.

CARVERS.

Robert Elis.
John Filler.
Dirike Vangrove. } Flemish. Made Rood Screen, since destroyed
Giles van Castell. }
Hugh Gregory.
William Crue.
Robert Filles
William Baker.
William Ipswich.

CARPENTER.

Edryche.

GLAZIERS.

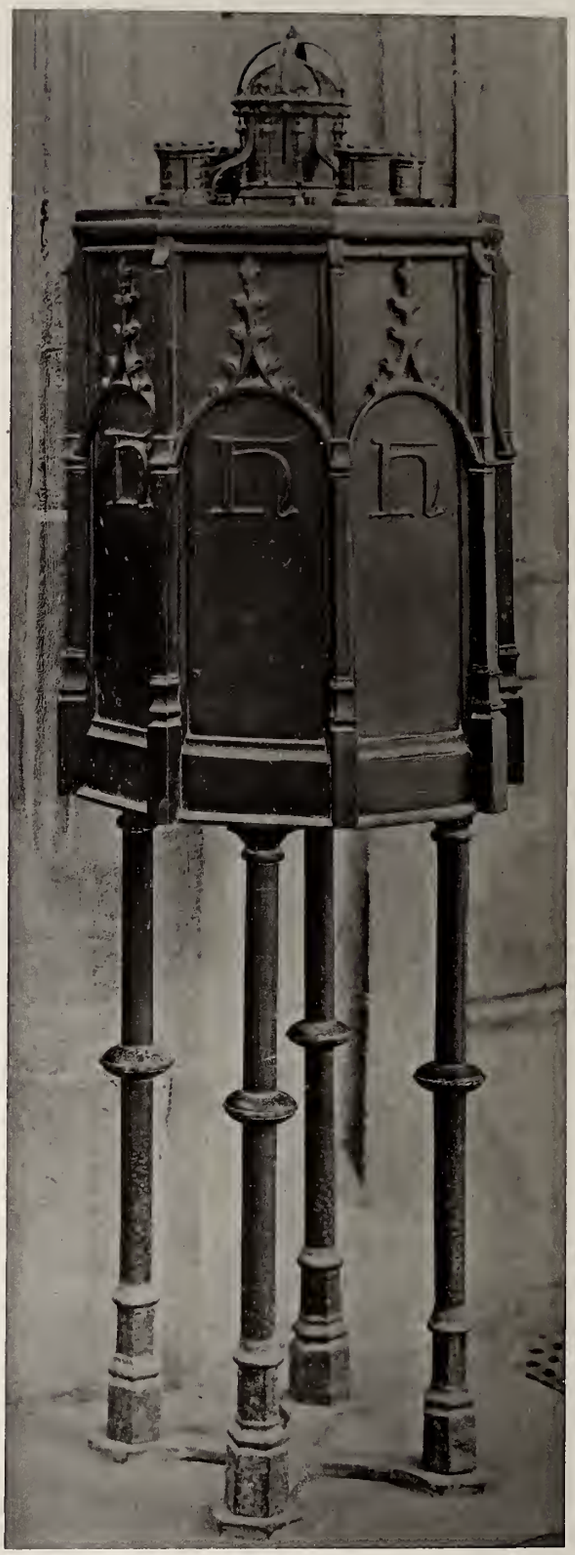
John Roche.
James Skynke.

PLUMBER.

John Plumer.

The above were working at various dates between 1473 and 1506 on Saint George's Chapel. All the names occur in Account Rolls: there are others who are not named.

M.F. Bond.
(Hon: Archivist, St George's).



1. 2.

Windsor Castle. St. George's Chapel.

1. *Doorway to vice to King Edward IV.'s upper chapel, with ornamental ironwork.*
2. *Wrought iron box for offerings, now in the nave.*

screen is a plain four-centred doorway, containing its original door, of the usual characteristic pattern. In the south chapel the door retains a nice iron lock-plate with the Bray brake upon it; that on the north door has been lost. The north chapel is floored with a medley of old and new marble slabs, but some of the original pavers, in the form of large squares of marble, remain against the west wall. That these are not *in situ*, or even on the old level, is shown by the fact that part of the original floor exists as the step upon which a large alabaster tomb stands in the middle of the chapel. This step consists of similar squares of marble, the level of which is $2\frac{1}{2}$ inches above the present floor.

The tomb in question is about 7 feet long and about 4 feet wide, and has at each end three angels holding shields of arms. On the south side are six figures of men in armour, and on the north six richly dressed ladies, in each case divided into two groups by an angel holding a shield. All the figures stand under crocketed canopies supported by clumsy buttresses. On the top of the tomb lie the recumbent effigies of a knight and his lady. The knight is bareheaded and in full armour with high shoulder pieces, and has about his neck a long collar of SS. sewn on a band, with a large rose as a pendant. The hands are bare, and the gauntlets lie by the right leg. Under the head is a helm with peacock crest and mantling, and under the feet an unicorn. The lady wears a partlet and a long gown with fluted and puffed sleeves, frilled round the wrist, and an apron slung from a rich belt; over all she has a mantle. Her angular lappet head-dress is beautifully carved with delicate decoration, and round her neck she has a triple chain with cross pendant. On her feet are square-toed shoes. The head rests on two cushions, the upper supported by angels in copes, and by the feet on each side is a little dog with a collar of bells, playfully biting the edge of the mantle. Round the upper edge of the tomb in raised black letter is the inscription:

> Here lyetbe buryede george manners Knyght lorde roos who decessed | the xxiij daye of October In the yere of our lorde god MVcxiij and ladye Anne his wyfe dowghter of anne duchesse of exetur Suster unto | Kyng Edward the fourthe and of thomas sentlynger Knyght | the wyche anne decessed the xxij day of Apryll In the yere of our lorde god MVcxxvj on whose soulles god have mercy amen.

The heraldry, the inscription, and figures of the angels are the work of an inferior hand; but the effigies are beautifully carved, as are the figures of men and women along the sides. All the figures are noteworthy subjects of the costume of the time.

On a bracket on the north side of the east window is a large funeral helm.

The silver-gilt memorial plate of the duchess of Exeter and her husband, which is affixed to the north-east wall, has already been noticed. Beside it is a brass of Robert Honywode, dean, 1522, in quire habit, being presented by St. Katharine to Our Lady and Child.

The chapel of the south transept originally resembled its fellow in every way, but shortly before it was finished some interesting changes were made in it. The most noticeable of these is the series of canopied brackets for images, six in number, inserted about $7\frac{1}{2}$ feet up in each of the vaulting shafts, which have been cut away to make room for the contained figure. The pendants of the canopies are each carved with a brake. Under the east window the cornice over the altar has been taken out, and the row of angels[100] above raised about 14 inches, to make way for a number of canopied niches for images which formed the reredos of the altar. Only the two end niches now remain, with golden brakes carved in their cornices, the rest of the reredos having been cut away to make room for the monument with bust of Giles Tomson, bishop of Gloucester, and some time dean of Windsor, who died in 1612. (Plate LXXII.) The altar was 5 feet $4\frac{1}{2}$ inches long, with its top 3 feet 9 inches above the present floor. To the south of its place is a broken dish-shaped drain round one of the vaulting shafts. The space beneath the other windows has also been altered to allow of the insertion in each case of a large panel of glazed della Robbia ware, 4 feet 2 inches square. Under the south-east window the frame of this remains, with a white outer border of the egg-and-tongue ornament, and an inner border of green ivy leaves and black berries bound together, with a running blue ribbon, on a white ground. (Plate LXXII.) Whatever formed the enclosed device has long been destroyed, and the space is now filled by an alabaster monument with marble side-shafts to Sir Richard Wortley, knight, who died in 1603.

The della Robbia frame is flanked by stone pinnacles rising from the moulded shelf, also of stonework, on which the terra-cotta work stands; this stonework is part of the chapel alterations. The south window has its lower part covered by a monument, but behind this can be seen the deep recess for a second terra-cotta panel. The south-west window no doubt had a third panel, but its place is completely blocked by a large monument. A fourth panel certainly existed under the west window, where the changes in the stonework are identical with those beneath the south-east and south windows, but the place of the terra-cotta work has been filled up with plain ashlar.[101] The effect of this unique row of della Robbia panels, of the enriched reredos, and the images on the vaulting shafts must have been quite splendid, and it is a matter of great regret that so little should have been left, and especially that there is nothing to indicate the subjects of the terra-cotta panels. The changes of which they form part were probably the work of Sir Reynald Bray's executors, who seem to have converted this chapel into a memorial of him instead of the chapel "in the west ende and south syde" in which by his will he desires to be buried and his tomb to be made.

The south window has under it a coarsely executed canopy of Purbeck marble, of four bays with curious shafts at the outer corners, partly panelled and partly covered with lattice work, and a groined ceiling with pendants. Within it, towards the east, is a high tomb, also of Purbeck marble, but of earlier date and superior workmanship. It has a band of quatrefoils round the base, and panelled side and west end with shields. Upon them were fixed brass scutcheons, now lost, and there was an inscription in brass along the upper edge of the tomb. The back wall of the canopy is divided by buttresses into three panels, the middlemost of which originally contained a large brass plate 4 feet long and 2 feet 3 inches wide. In place of it there is now a smaller and later brass, consisting of an armorial atchievement with inscription below to Sir William Fitzwilliams, who died in 1551. This memorial is perhaps a restoration in place of the lost one.[102]

The south-west window has below it a large and ugly black and white monument with recumbent and mitred effigy of Ralph Brideoake, canon of Windsor 1660–78, dean of Salisbury 1667–75, and bishop of Chichester from 1675 till his death in 1678.

The west window has in front of it the grey and white marble memorial of Christian Victor, prince of Schleswig-Holstein, who died at Prætoria in 1900.[103]

In the middle of the chapel stands the white marble cenotaph with effigy of the Prince Imperial (ob. 1879) subscribed for to be placed in Westminster Abbey in King Henry VII's chapel, but owing to difficulties allowed to be placed here by Queen Victoria.

The floor of the chapel is a medley of old and new grave slabs.

The vault is practically a repetition of that in the north transept.

In both chapels of the transepts there is a straight joint in the masonry all the way up behind the vaulting shaft between the altar and the long bay, showing where the first building operations ceased.

The nave is entered from the crossing by an arch similar to those into the transepts, and is seven bays long. The piers are identical in plan with those of the quire, but the vaulting shafts in front start from the floor. The arches spring out of the piers without any impost or capital, and are four-centred. Above the arches is traceried panelling in continuation downwards of the lines of the clerestory, with a heraldic cornice of suns and roses alternately surmounted as in the quire by beautiful groups of feathered and diademed angels, six in each bay, issuing from clouds and holding scrolls. In the seventh or western-most bay, which is wider than the others, there are seven angels. The clerestory windows consist of two pairs of lights in three tiers with battled transoms, with quatrefoils in the heads, but the westernmost pair of windows have five lights. (Plate LXXIII.)

The western angles of the nave are canted, and pierced with doorways to the turret staircases within. The doorways are four-centred with pretty battled cornices, and the southern doorway has roses in the spandrels. Above the doorways the canting is panelled, and carried up as a four-centred rear arch to the west end. This is almost entirely filled with the west window, which is of fifteen lights divided into three series by shafts rising from the nave floor.[104] The middle series has six tiers of cinquefoiled lights with battled transoms, and at the top of the middle light just below the traceried heads is a solid panel

1.

2.

Windsor Castle. Details of St. George's Chapel.

1. *Monument of Giles Tomson, bishop of Gloucester,* 1612, *and remains of the altar reredos in the Bray Chapel.*
2. *Coloured terra-cotta frame of Della Robbia ware, and monument of Sir Richard Wortley,* 1603, *in the Bray Chapel.*

Windsor Castle. Eastern part of the Nave of St. George's Chapel.

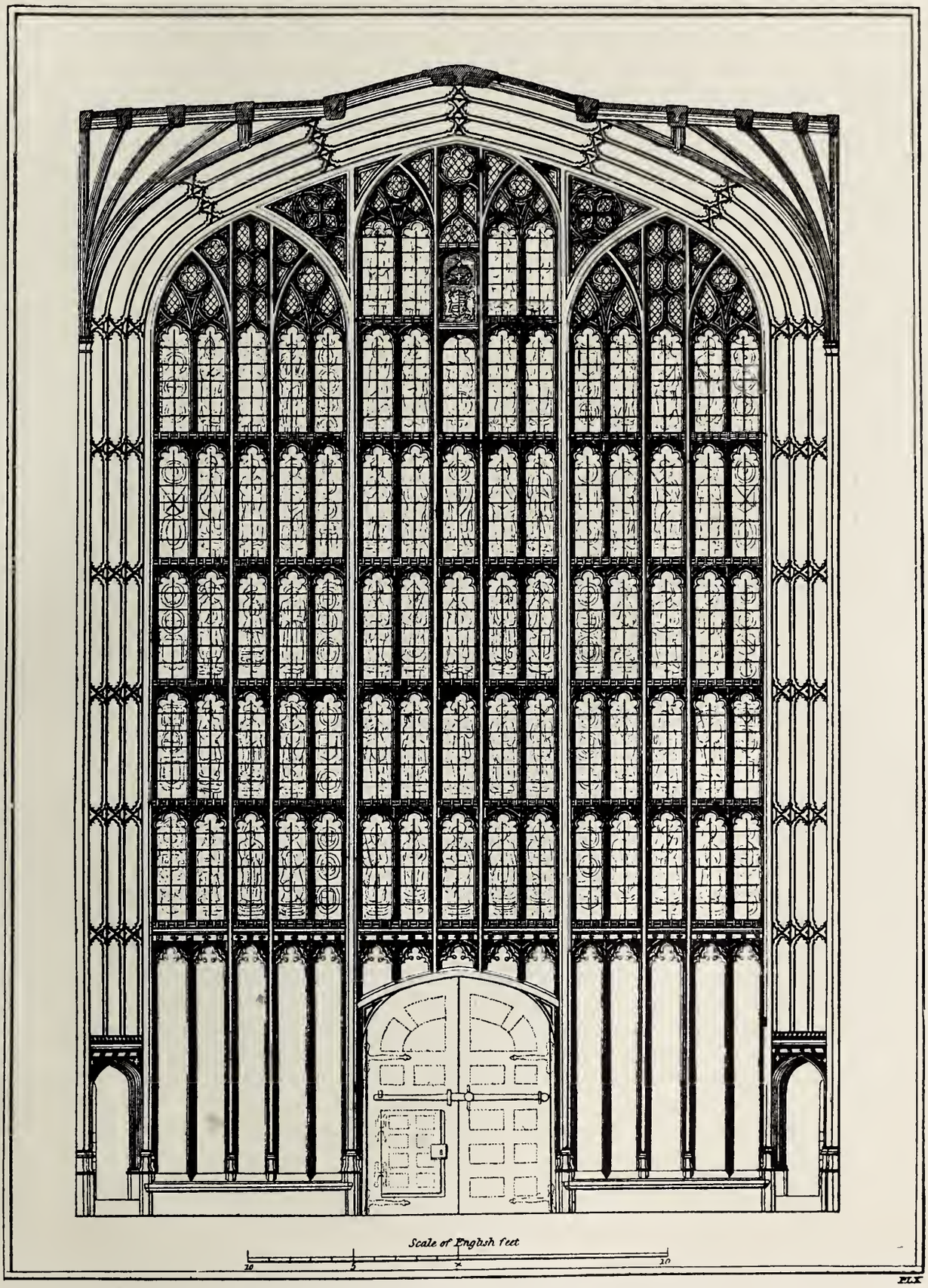


FIG. 38. THE WEST WINDOW OF THE CHAPEL, FROM A DRAWING BY MACKENZIE IN BRITTON S "ARCHITECTURAL ANTIQUITIES OF GREAT BRITAIN."

with the arms and supporters of King Henry VII under a large crown. The side series have each five tiers of lights, with tracery at the top. Below the window the wall is covered with panelling, formed by continuing downwards the lines of the mullions, and surmounted by a battled cornice filled with squared suns and squared roses alternating with crowns. The middle division of the panelling is almost filled with a doorway from without. The side divisions have at the base a stone bench above which the panelling begins, as elsewhere in the chapel. (Fig. 38.)

The west window is now filled for the most part with old glass, which was placed in it in 1767 under the following circumstances. On 18th April of that year it was resolved by the chapter:

> The great western window of the Chapel being out of repair, ordered that the Stone work be made good and the Window repair'd with such Painted Glass as can be collected from the other parts of the Chapel.

It was further decreed on the 29th June following:

> Orderd that the Great Western Window of the Church be Wired according to an estimate given in by Mr William Sparrow.

The window was accordingly repaired and filled in with old glass as directed, by William Kimberley, glazier, whose bill shows exactly what was done:

Begun March 30th & finished October the 10th 1767.

To New leading repairing & making Good 69 Figures for the West Window with Coloured Glass some New to the Borders and Pedistals to D°. at £1 3^{sh} p Figure	79 : 7 : 0
To 10 Lights made with the Arms for the Sides of the West Window new Coloured Glass for the Borders & some pieces of Ornament to D° at £1 5^{sh} a piece	12 : 10 : 0
To 79 Crockets made all of new Coloured Glass for the Tops of the Figures & Lights with the Arms to D° at 7^{sh} a piece	27 : 13 : 0
To Making good & filling the Gothick Work at Top of the West Window with new Coloured Glass 62 Lights	20
	[£139 : 10 : 0][105]

The figures, as inserted by Kimberley, were apparently set on plain grounds of clear white glass, and the outer lights filled with reticulated patterns in strong colours, also on clear white grounds.

Ten years later the window again needed repair, as appears by the following Act of Chapter:

1777. 25 August.

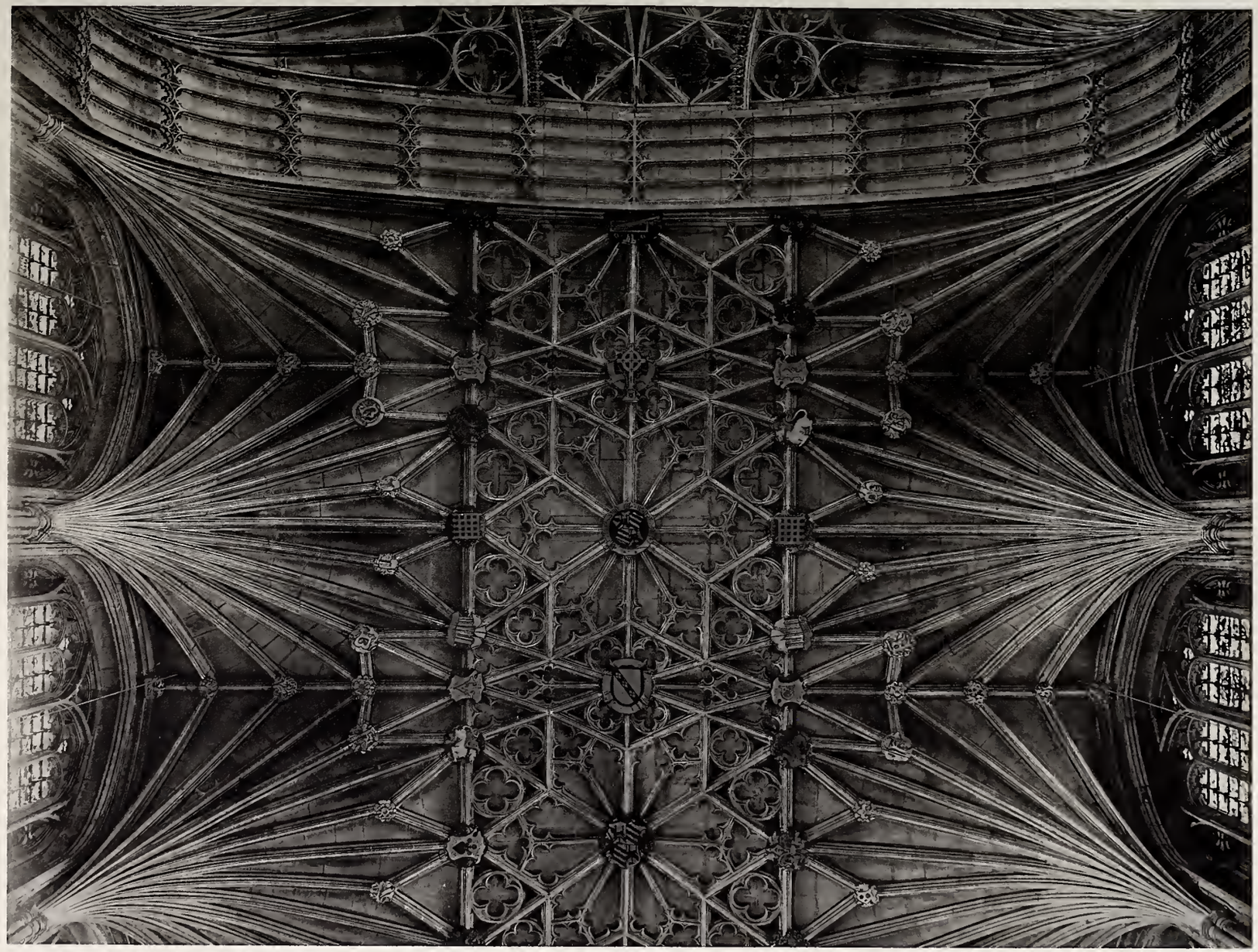
> Ordered the West Window to be Repaired according to an Estimate delivered in by Henry Emblin who has undertaken the whole work.

First Estimate	167				250	18 $7\frac{1}{2}$
Second Estimate	83	18	$7\frac{1}{2}$			
Glaziers					15	18 3
					266	16 $10\frac{1}{2}$

In 1841–2 the whole of the mullions and tracery of the window, on account of its supposed dangerous condition, was renewed. "The removal of the glass being necessary previous to the renewal of the stone work, it was thought desirable to make some considerable alterations in its arrangement. It was found that ten more of the ancient figures still remained in the stores of the chapter; with these, and by the addition of six new effigies, the glaziers' patterns were excluded, and every opening became then occupied by a whole length figure. The plain ground of white was removed, and superseded by ancient diaper patterns in a quiet tone of drab; rich canopies, columns, and bases were added to each figure, and on a scroll which now runs through the whole of the bases of the lowest compartments is inscribed the prayer peculiar to the service in this chapel: **God save our gracious sovereign, and all the companions of the most honourable and noble Order of the Garter.** The arched part of the window head has been filled by royal badges on grounds of rich colour, with four large compartments in the centre containing the devices of king Edward III, king Edward IV, king Henry VII, and queen Elizabeth; all of whom were particularly connected with the architectural history of the chapel and castle of Windsor."[106]

The nave is covered with a rich lierne vault, with numerous carved bosses at the intersection of the ribs, rising from triplets of shafts between the bays.[106*] (Plate LXXIV.) The subjects of the principal keys, from east to west, are as follows:

1. A hemp-brake, the badge of Sir Reynald Bray, K.G.
* 2. The famous Cross-Neyt, shown as a tall Celtic cross, jewelled, on an ornamental foot of steps, with a scroll on each side lettered: **Sca crux salus.**



Windsor Castle. Eastern part of the vault of the nave of St. George's Chapel.

3. The quarterly shield of Sir Reynald Bray, within the Garter.
* 4. A shield of the arms of dean Christopher Urswick,[107] encircled by a scroll with the word **M[isericord]ia** repeated four times.
5. The quarterly shield of Sir Reynald Bray.
* 6. The emblems of Our Lord's Passion, viz. the spear and reed with sponge in saltire, the pillar, a hand with purse, an open hand, the hammer, nails, cord and scourges, with a heart in the middle inscribed I H S. On a scroll round: **Ihū esto mi Jesu**
7. A tree bearing red roses, growing out of a small golden pot.
* 8. The quarterly shield of Sir Reynald Bray within the Garter.
9. A shield of arms *silver a lion rampant gules.*[108]
* 10. A hand issuing from clouds and holding a golden lantern. On each side a scroll lettered: **et lumen.**
11. The quarterly shield of Sir Reynald Bray.
* 12. A shield of the arms of St. George.
13. The royal arms of King Henry VII crowned, and supported by a dragon and a greyhound.[109]
* 14. A shield of the arms of St. Edward.
15. A gold brake, the badge of Sir Reynald Bray.

NOTE.—Those marked * are the keys in the middle of each bay.

The series of ornamental panels which form the middle portion of the vault are bordered with smaller keys or bosses where the ribs intersect. The subjects of these follow no definite order or arrangement beyond a rough disposition in pairs, such as the letters H and R, the greyhound and dragon, the white lion of March, and the red dragon of Wales, each with a banner bearing a red rose; also portcullises, fleurs-de-lis, bunches of leaf-work, the ostrich feather and motto **ich dien,** bunches of red roses, and against the west wall the antelope of King Henry VI.

A further series of bosses running into the heads of the windows consists chiefly of double roses, portcullises, leafwork, brakes, the letters H and E conjoined, ostrich feathers, fleurs-de-lis, etc.

From the occurrence of the Gartered arms of Sir Reynald Bray, which must fall between his election as K.G. in 1501 and his death in 1503, and those of Christopher Urswick, who was dean between 1496 and 1505, the nave vault can safely be dated within the first three years of the sixteenth century.

Architecturally the treatment of the aisles of the nave is very similar to that of the quire aisles, and the panelling below the windows[110] has the same lozenge-shaped points to the cusps which suggests their being contemporary works. But the battled cornice is later, and filled with roses, crowns, and suns alternately. It is, moreover, singularly well preserved and evidently an insertion, while the panelling below seems to have suffered from exposure to the weather. Between the sixth and the wider seventh bay there is also a marked break in the jointing of the masonry, westwards of which and throughout the west end and its flanking chapels the stonework is all clean and sharp. All this points to the aisles having been planned and built as high as the windows by King Edward IV's masons, and to the work having been carried up and completed by King Henry VII.

In the first bay of each aisle is a wide doorway from without. The northern entrance is an insertion, perhaps to replace a smaller doorway in the same place, and in order to give it sufficient height the sill of the window above it, which is also an insertion, has been raised. The south door, though outwardly of no interest and quite plain, has apparently been reversed and shows on the inside the original woodwork disposed in panels. (Plate LXXV.) At the top are roses and a crowned shield of the arms with supporters of King Henry VII, and the mullions of the panelling are ornamented all over with little iron brakes, the badge of Sir Reynald Bray. The north door is an eighteenth century copy of the other by Emlyn,[111] but the brakes are omitted, and the outer face is decorated with the linen-fold pattern.

Both aisles have a continuous stone bench along the foot of the wall below the panelling, and are covered with fan vaults, similar in character to those of the quire aisles, with armorial centres. (Plate LVI, 3.) In the south aisle these represent:

1. The quartered shield of Sir Reynald Bray within the Garter.
2. The arms of Christopher Urswick with his word, **M[isericord]ia,** repeated four times.
3. The letters R B (for Reynald Bray) coupled by a cord, within the Garter.
4. The hemp brake within the Garter.
5. The Five Wounds on a shield encircled by the Crown of Thorns.
6. The arms of St. George within the Garter.
7. The arms, crowned, of King Henry VII with dragon and greyhound supporters.

In the north aisle the corresponding devices are:

1. The quartered shield of Sir Reynald Bray within the Garter.
2. A plain shield, surrounded by a scroll with Urswick's word, **M[isericord]ia,** four times repeated.

3. The letters R B within the Garter.
4. The hemp brake within the Garter.
5. The letters I H S with various emblems of the Passion, within the Crown of Thorns.
6. The arms of St. Edward within the Garter.
7. A shield supported by two angels and ensigned with a rose, bearing on the dexter side the two quarters of Bray, and on the sinister two versions of the arms of Hussey[112]; for Sir Reynald Bray and his wife Katharine, daughter of Nicholas Hussey.

The wider westernmost bay of the nave opens northwards and southwards into a kind of lesser transept in the form of a polygonal chapel, extending outwards from the aisle. The north chapel is apparently the older, and, as already shown, was that of the Salutation of the Blessed Virgin, within which a chantry had been founded in 1493–4 by Thomas Passhe and William Hermer, formerly canons, and John Plummer, formerly virger. Another chantry was subsequently founded at the same altar by dean Christopher Urswick in 1507, and thenceforward the chapel was known as his. It is entered from the north aisle by a tall four-centred arch with flat soffit enriched with slight panelling, within which stood, until 1824, the interesting stone and iron screen now in the south aisle of the quire. (See Plate LIX.) This has been replaced by a mean and low iron railing.[113] The chapel has windows on its five free sides, each of two tiers of pairs of cinquefoiled lights with battled transom and a quatrefoil in the pointed head. Below the windows is plain ashlar walling surmounted by a hollow cornice filled with carved badges and other devices. The area of the chapel is so nearly filled with the huge white marble monument to the princess Charlotte that only the east and west windows are now accessible. In the cornice under the east window the devices are: (1) a greyhound with a scroll in his mouth, supporting a rosebush, (2) a lion supporting a tree blooming with fleurs-de-lis, (3) a dragon supporting a crowned H, (4) a greyhound with his head turned back supporting a crowned E and holding in his mouth a scroll lettered **et tout por amour.** Under the west window are: (1) a greyhound holding a banner, (2) a rosebush with double flowers, (3) a bunch of fleurs-de-lys, and (4) a lion holding a banner charged with a rose. To the south of the altar space beneath the east window at 5 feet 10 inches from the floor are what may be one of a pair of eyes for the iron rod of the ridel of the altar. The vault seems to have been modernized and has G R in monogram within the Garter on its middle key.[114]

The well-known monument which so nearly fills the Urswick chapel is that of the princess Charlotte Augusta of Wales, only daughter of King George IV when prince of Wales, who married prince Leopold George Frederick of Saxe Coburg-Saalfeld (afterwards King of the Belgians), and died after the birth of a still-born son on 6th November, 1817. It is wholly of white marble, and consists of a plinth or step, on which rest two high blocks. On the upper and lesser of the two lies a realistic representation of the dead body of the princess covered with a sheet, and round the lower kneel four of her ladies, all muffled in sheets, in attitudes of grief. Behind is an arch of masonry nearly covered by a heavy curtain and built over an open tomb from which is ascending the princess, clad in a thin gown, with a winding sheet trailing from her right arm. On her left is a kneeling winged lady in a girded robe, and to her right another winged lady carrying in her arms the still-born babe. Along the top of the monument is a gilt wooden canopy. In order to add to the striking effect of the whole, the west window is filled with yellow glass to throw a golden light upon the monument, and the east window glazed with purple glass. The monument is the work of M. C. Wyatt.

Just without the chapel, against the west wall of the aisle, is a standing figure by Boehm in white marble, on a stone plinth, of princess Charlotte's husband, as King of the Belgians, in uniform, with the Garter, mantle, and collar of the Garter, and the collar of the Order of the Bath. On the plinth is an inscription recording the erection of the statue by Queen Victoria in 1879 as a memorial to "her maternal uncle, who was as a father to her, as she was to him a daughter."

The southern chapel is evidently that referred to by Sir Reynald Bray in his will, as that "in the west ende and south syde" of St. George's chapel "there new made by me for the same entent" in which he desired to be buried, under "a convenient tombe to be made in the said chapell upon my grave in alle goodly haste after my decease as may be if it be not made in my lif." But, as noted above, Sir Reynald's executors seem to have converted the south transept into his chapel. That built by him being thus set free,

1.

2.

Windsor Castle. 1. *Interior of south door of St. George's Chapel.* 2. *Stone and bronze enterclose of the Herbert Chapel.*

was appropriated in 1506 by Sir Charles Herbert, K.G., lord Herbert and of Gower (afterwards earl of Worcester) and Elizabeth his wife, and an agreement was entered into between them and the dean and chapter, in consideration of an annuity of £15 for keeping their obit, for an honest secular priest

to singe and say daily masse if he be disposed within a Chapell of the saide college nowe dedicate in the honour of oure Lady at the lowar ende of the south Isle in the body of the saide College where the same Lord & Lady by the grace of God entended to have their bodyes buried.

The chapel is of the same size, plan, etc. as that of the Salutation opposite. The arch into it from the aisle fortunately retains the original enterclose, which consists of a stout grate of vertical bars of bronze, resting on a stone base, and carrying a cornice painted with the motto **Mutare · vel · timere · sperno.** (Plate LXXV.) In the west end of it is a doorway with the old oaken door, with traceried panelling below and open tracery barred with iron above, divided by a carved rail with the same motto as the enterclose. In the head of the door is also carved a sluice gate, between a hand issuing from a rose and grasping a dart, and (apparently) a portcullis, now broken away. Along the top of the enterclose is a row of fierce spikes with large fleurs-de-lis at intervals. Just within the chapel to the east, inserted in the flat jamb of the arch, with its sill 5 feet from the floor, is a large niche, 2 feet deep, about 2 feet 3 inches wide, and nearly 3 feet high, with its sill bracketed out over a feathered angel with outspread wings holding a shield charged with a sluice gate. The canopy is three-sided and is continued upwards with an open traceried dome. On its front within the Garter is a shield of Beaufort with a baston sinister, impaling Herbert, between, on the left a portcullis charged with a baston sinister, and on the right an arm bendy sinister silver and azure, rising from a rose, and holding a dart. In the back of the niche, which is now empty, are painted (by Willement) the arms of St. George within the Garter. The iron sockets for the ends of the rod for carrying the veil in front of the image within the niche during Lent remain on each side.

The cornice surmounting the wall space under the windows is filled with carved and painted badges, as follows:

E. A double rose and ostrich feather; a red dragon; H E interlaced with a cord, on a shield; a rose stalk and the Bohun swan;

S.E. A cluster of double roses; a red dragon supporting a portcullis; a crowned leopard supporting a crowned fleur-de-lis; H E interlaced with a cord, on a scroll;

S. A cluster of double roses; a demi-angel between two double roses holding a fleur-de-lis; a red dragon with a banner charged with a rose; a triple rose between a crowned fleur-de-lis and an ostrich feather;

S.W. A feathered demi-angel between two double roses, holding a fleur-de-lis; a greyhound with a scroll from his mouth lettered **Grace** supporting a stalked double rose; a portcullis between a crowned fleur-de-lis and a crowned stalked double rose; three ostrich feathers behind a scroll lettered **god savet the prince;**

W. A red dragon holding before him a scroll with **bold God fast;** a greyhound with a scroll from his mouth inscribed **god save** and holding a banner inscribed **hae;** a belled falcon with maid's head supporting a stalked double rose; a greyhound collared and holding a scroll with **Rex Angliee et francie.**

The north-west side has a plain flat surface up to the vault.

The vault itself is composed of four fans and two half-fans, resting on shafts rising from the floor, and enclosing a star-like central device with boss bearing **ihc** and the Instruments of Our Lord's Passion. The floor is laid with squares of Purbeck marble.

In the middle of the chapel, with its head against the west wall, is a high but plain tomb of Purbeck marble with inlaid brass shields, surmounted by two effigies of alabaster, of the earl of Worcester and his wife. The earl is in armour, but bareheaded, with sword and dagger, and the mantle and collar of the Order of the Garter. The Garter itself is round the left leg. Under the head is a mantled helm without crest, and at his feet a bearded beast (? a goat or yale). Under each foot crouches a small bedesman in a cloak.

While the earl's effigy is 7 feet long, that of his lady is only 5 feet 10½ inches. She is shown wearing an under-dress, the sideless tunic, and a mantle with her husband's arms carved in low relief. Her hair is loose to her waist behind, but held by a fillet round the head, which rests upon a cushion. About her neck is a collar of linked roses and under her feet a lion. The marginal inscription has been lost. At the head of the tomb, against the wall, is an alabaster angel in amice and albe with a diadem, standing in clouds and holding a gartered shield of Beaufort with a baston sinister, and Herbert in pretence. The

tomb is enclosed by a splendid grate of gilded bronze, 7 feet 9½ inches high, perhaps of Flemish workmanship.[115] (See Plate LXX.)

On the north-west wall is a long inscription[116] recording *inter alia* that

This chappell being in the Time of the aforesaid Rebellion, upon the forementioned Account, much defaced, and the Brass Work, to a considerable Value, plunder'd and imbezell'd, was restor'd to its primitive Form and Shape, and what was wanting thereunto supply'd at the Expence and Charge of his Grace, Henry the present Duke of Beaufort. . . . In the Yeare of our Lord 1699.

The Duke himself died the same year, and was buried in the chapel. A huge marble monument was also set up to his memory, against the south-east wall, with his effigy in the robes of the Order of the Garter resting on a sarcophagus, flanked by figures of Justice and Knowledge, and surmounted by wreathed urns and an atchievement of his arms. (Fig. 39.) Owing to its size the monument was removed to Badminton in 1874.[117]

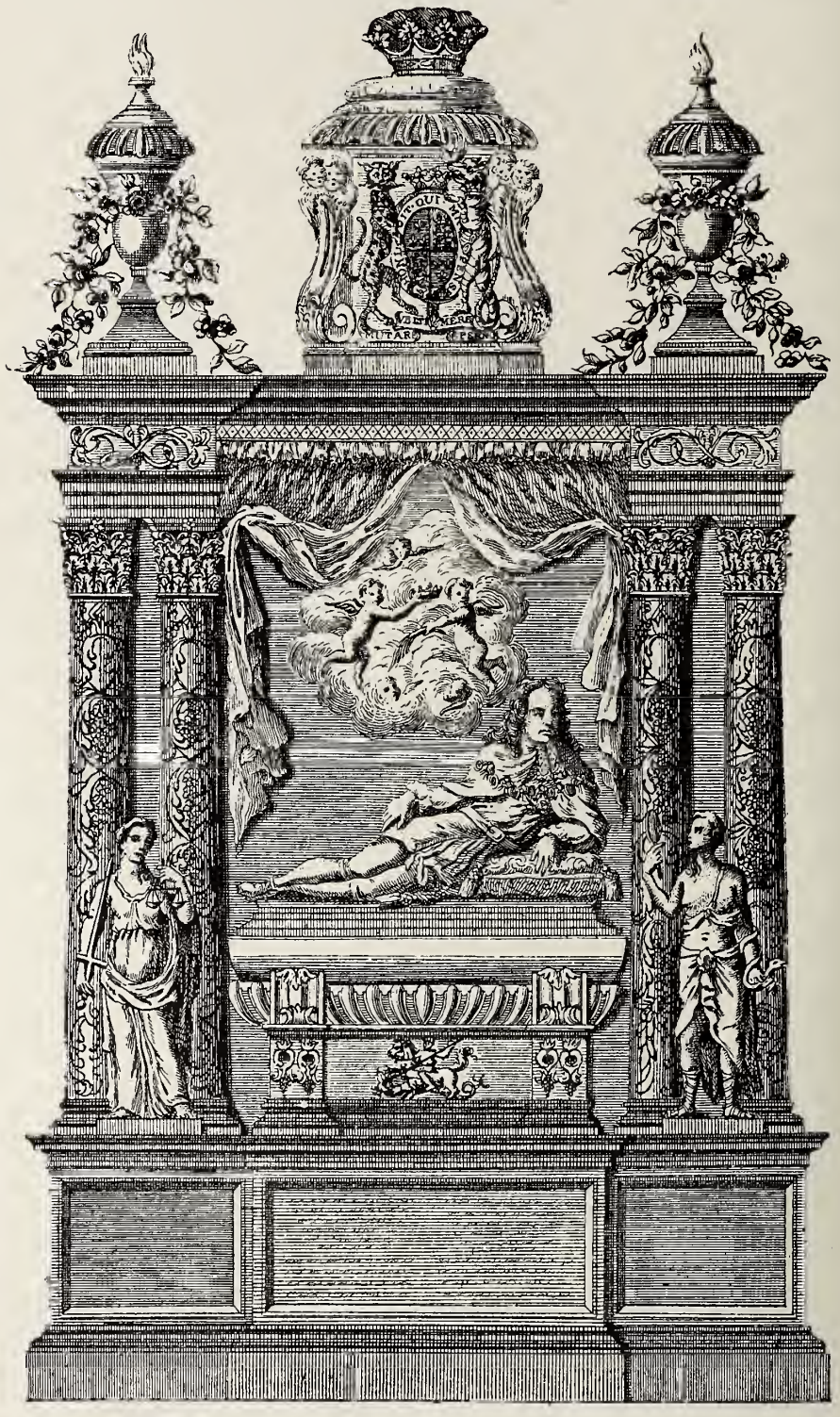


FIG. 39. MONUMENT OF HENRY DUKE OF BEAUFORT (*ob.* 1699), NOW REMOVED TO BADMINTON. FROM THE ENGRAVING IN POTE'S "HISTORY AND ANTIQUITIES OF WINDSOR CASTLE."

One other object is also preserved in this chapel, a curious vase-shaped wooden font with its cover, of seventeenth century date. (Plate LXX.)

Pote[118] notes that "this Chapel has been curiously decorated and adorned with *Fleurs de Lis*, the *Portcullis*, *Red Rose*, and other Devices, and Badges of Honour pertaining to this most noble, and princely Family." He is apparently referring to the carvings in the cornice below the windows, but these refer wholly to King Henry VII and his Queen Elizabeth. The painting now on the walls and vault is due to Willement, who states that "the recent cleaning having removed all the modern applications, so much was evident of the ancient decorations, that it became a very easy matter to give to every part its original colouring. This consisted in variously formed divisions of red and blue, the livery colours of the family, powdered with heraldic badges."[119] The painted glass in the windows is also largely the work of Willement.

It is somewhat curious, if this chapel were really intended by Sir Reynald Bray for his burying place, that not a single feature of its decoration has any allusion to him.

The painted glass in the west window of the aisles was put in by Clayton & Bell in 1870.

Mention has already been made of the interesting series of old benches and seats that are preserved in the nave. Besides these, one or two other pieces of furniture deserve notice.

The most noteworthy is the iron box for offerings which stands just within the south doorway. (See Plate LXXI.) It consists of an octagonal body, 17 inches high and 13½ inches wide, raised upon four round pillars, banded midway, with hexagonal capitals and bases, set in a block of Purbeck marble which has once formed part of a step or floor. The body has a deep plinth all round, with buttresses of two stages at the angles. On each side, springing from the middle of the buttresses, is a semicircular arch carrying an ogee crocketed canopy, and beneath it a large Lombardic capital H. On the flat top of the box are four key-holes covered by sliding doors, alternating with as many castles, with slits for offerings in their tops. From the castles curved strips extend to a much larger castle in the middle, with buttresses and more money slits about it. This is surmounted by a royal crown, now mostly broken away except the arches. Within them is a rounded cap with tassel on top and four slits for coins. The whole height of this interesting and unique object is 3 feet 10½ inches. Among the chapter muniments[120] is a piece of paper measuring 6¼ inches by 4¾ inches, on which is written, without date or signature, the following bill:

> ffor makynge off iij hoops for a Box for Maist' Johñ Shorn the pice of the pece—ijs Sma [vjs *altered to*] iijs
>
> And for iiij lokes to the said Box wt the Keys & wt the hed of the box & the key hols kev'ed wt iiij plates to shytt a pone ĩ ev' quartt' of the Box wt xij Ryvettes to revet the plattes & the hoops to geddr wt a botom plate the prys of thys psell—Sma .. .. .. xxs.
>
> Sma tollis [xxvjs *altered to*] xxiijs.[121]

There seems to be little doubt that this bill refers to a similar box to that under notice, but it is difficult to see any connexion between master John Shorne and the prominent initial H on the sides.[122] One thing, however, is quite clear, as may be tested by comparing their details, that whoever designed this box also designed the magnificent iron gates belonging to King Edward IV's tomb, and it is most provoking that no name or date is appended to the bill. It may at any rate be taken for granted that the work was in all probability executed at Windsor, and so furnishes another proof that box and gates are English, like the writer of the bill.

Another piece of furniture in the nave is the font, designed by Mr. J. L. Pearson, R.A., which stands at the west end of the south aisle. It was given in memory of the Rev. Frederick Anson, forty years a canon, in 1888, and is of alabaster, with elaborately sculptured panels round the bowl. It stands upon an alabaster plinth and a step of Frosterley marble, and has two blocks of the latter material for the minister to stand on when the font is used.

Close by the font, under the sixth arch of the main arcade, is an alabaster high tomb, with white marble recumbent effigy, in uniform and military cloak, of Edward duke of Kent and Stratherne, fourth son of King George III, who died in 1820.

One other monument in the nave may be mentioned. It is fixed under the middle window of the north aisle, and consists of a large arched white marble slab with the bust of a blind man within a wreath of poppies with three cherubs' heads above. On each side stands a female angel. The monument commemorates George V, the blind King of Hanover, who died in 1878, and is the work of Count Gleichen.

One article of furniture in the nave has always been a pulpit. The earliest record of one is in the treasurer's account for 1483–4, when 10s. 7d. were paid "for nine boards of wainscot bought for making the pulpit in the new church & to the carpenter for making of the same & to the smith for ironwork belonging to it."[123]

This evidently did not survive the troubles of the Great Rebellion, for Hollar in his engraved view of the crossing, dated 1663, published by Ashmole, shows a characteristic new pulpit of the time set up against the south-west pier. (Plate LXVIII.) Several other pulpits are noted in the Chapter Acts as having been made during the seventeenth and eighteenth centuries, the latest being in 1780, when Mr. Goldsmith's bill for it was ordered to be paid. In 1790 is the following entry under date 12th July:

> 1790. 12th July.
>
> Ordered that Mr Emlin reduce the Size and weight of the pulpit so that it may be brought in and out of the Choir on Sundays.

The present pulpit was designed by Mr. A. Y. Nutt and placed in the quire to the south of the altar, but removed thence to the nave in 1885.

The following also occur among the Chapter Acts :

1686. May ye 6.

Agreed, yt Sr Chrystopher Wren may build in the Church according to His Maties order given to him, a place for the Princess, as he finds fit.

1686. 23rd July.

Agreed yt a decent pew bee made at ye Coll Charges, (ye summe not to exced 30 ps) for ye Maior & Aldermen of Windsors accomodacon in ye body of St. Georges Chappell where ye Sermons usually are & ye Chanter & treasurer are desired to inspect ye work.

Some parts of this last may possibly survive among the old seats, etc. referred to above.

The floor of the nave and aisles throughout is of squares of white stone set diagonally.

There are a few modern monuments in the quire aisles that have not yet been mentioned. In the north aisle, under the third arch, on a plinth of white marble, is a standing figure of the same material, in peer's robes with the collar of the Bath, set up in 1832 by his widow in memory of William earl Harcourt, G.C.B., who died in 1830. Under the fifth arch in the same aisle, on a tall white marble pedestal, is a marble bust in uniform to Lieut.-Gen. Sir John Elley, K.C.B., K.G.H., who died in 1839. In the next arch is a white marble high tomb with recumbent effigy in the mantle of the registrar of the Order of the Garter, with the badge hanging round the neck from a triple chain, to the Hon. and Very Rev. Gerald Wellesley, M.A., for twenty-eight years dean of Windsor, who died in 1882. The most prominent monument in the south aisle is a white marble statue against the east wall, in uniform and military cloak, with the collar of the Garter, in memory of the Emperor Frederick of Germany, who died in 1888. Just within the west end of the same aisle, over the entrance to the Gloucester vault, is a tomb of red serpentine and white marble with inlaid brass cross, erected by Queen Victoria in memory of Mary duchess of Gloucester, who died in 1857. Over it is a row of sculptured panels representing four works of mercy.

Two other features of the chapel have yet to be described, viz. the quire vault and that over the crossing.

For twenty-five years after its first building the quire had been covered only by the oak roof put on it in 1480, but it is clear from the shafts prepared for it that it had always been intended to have a stone vault. While the quire was the only part of the chapel that could be used for the services it was difficult to put up the vault ; but with the completion of the nave, and the possibility of transferring the services into it, this difficulty ceased.

A contract was accordingly drawn up between the lord steward, the lord chamberlain, and Sir Thomas Lovel,[124] on behalf of the Sovereign and knights of the Order of the Garter on the one part, and John Hylmer and William Vertue, freemasons, on the other part, for the vaulting of the quire. Although the fact is not recorded, it is almost certain that Hylmer and Vertue were the freemasons who had just finished building the nave and transepts ; it was therefore quite natural that they should be called upon to complete the works of the chapel. According to the contract these included not only the quire vault, but the flying buttresses, or " archebotens " as they are called, the pierced parapets or " crestys," and the " corses " or square shafts on which were to be set figures of the " King's bestes " bearing vanes, on the outside of the quire ; also the crests and corses with the King's beasts about the top of master John Shorne's chapel. The new vault was to be " according " or of similar pattern " to the roof of the body " of the chapel, but its principal keys or bosses were to be more " pendaunt and holower " than the keys of the nave vault, and to bear the King's arms, crowned, and supported by lions, antelopes, greyhounds, and dragons. The lesser keys were to be wrought with roses, portcullises, fleurs-de-lis " or any other devyse that shall please the King's grace to have in them." The contractors bound themselves in £400 to carry out the work properly, and were to receive for it the sum of £700, in gradually diminishing quarterly payments. The contract is dated 5th June, 21 Henry VII (1506), and the entire work was to be finished by Christmas Day, 1508.

The text of the contract is as follows :

This indenture made the vth day of the moneth of June in the xxiith yeare of the reigne of our Soveraign Lord King Henry the viith, betweene George Talbott Lorde Steward, Giles Daubeney Lord Chamberlain, and Sir Thomas Lovell Knight in the name of our said Soverain Lord and all the Lords and Knights of the most

honorable order of the Garter of the oon partie, and John Hylmer and William Vertue fremasons oun the other partie, witnesseth that it is covenaunted, bargayned, and agreed betwixt the parties above named, that the said John Hylmer and William Vertue at their owne proper costs and charges shall vawlte or doo to be vawlted with free stone the roof of the quere of the College Roiall of our Lady and Saint George within the Castell of Wyndsore, according to the roof of the body of the said College ther, which roof conteyneth vii. severeys, as well the vawlte within furth as archebotens, crestys, corses, and the King's bestes stondyng on theym to bere the fanes on the outsides of the said quere, and the creasts, corses (and) beasts above on the outsides of Maister John Shornes Chappell, to bee done and wrought according to the other creastes, and comprised within the said bargayne: provided alway that the principall keyes of the said vawte from the high awter downe to the Kings stall shall bee wrought more pendaunt and holower then the keyes or pendaunts of the body of the said colege, with the King's armes crowned with lyons, anteloppes, greyhounds, and dragons, bering the said armes, and all the other lasser keys to bee wrought more pendaunt and holower than the keyes of the body of the said colege, also with roses, portecolys, floure-de-lyces, or any other devyce that shall please the King's grace to have in them. To all which work the said John and William promysen and by these presents bynden themselves, their heires, and executors, in CCCC^{li} sterlings, to fynde all manner of stone, tymbre of scaffalds, bords, nayles, and all other things necessary, with caryage for the same by water or by land, and to have fully fynished the said vawte with the appurtenances by the Fest of the Nativitye of our Lord, which shall bee in the yeare of our Lord God after the course and acconting of the church of England MCCCCC. and viij: for all which workes before named the King's grace and the Lords and Knights of the Garter must paye or doo to be paid to the said John and William, or to their assignes, vii.c.li. sterling after this manner and fourme folowing, that is to say at their sealing of thies indentures C^{li}. At the fest of the nativity of our Lorde, then next following C^{li}. At the fest of Ester, then next and immediately folowing lxxx^{li}. At the fest of the Nativity of Seint John Baptist, then next following lxxxli. At the fest of St. Michaell the archangell, then next folowing lxxx^{li}. At the nativite of our Lorde, than next folowing lx^{li}. At the fest of Ester, then next folowing lx^{li}. At the nativite of Seint John Baptist, then next folowing lx^{li}. And the residue of the somme amounting to fourescore pounds to bee payed as the workes goes forward bitwixt that and the Fest of the Nativitee of Our Lord then next folowing, by which day the said workes must bee fynyshed and ended.[125] To all which bargaynes and covenauntes wele and truly to bee kept and performed the parties above named to theis present indentures interchaungeably have set to their seales the daye and yere abovesaid.[126]

The vault set up in accordance with this agreement is of the same general character as that over the nave (Plate LVI, 4), but the arrangement of its springers, as shown by the vaulting shafts, is quite different from that intended by the builders of the quire, and it is not fitted quite comfortably to the arches of the clerestory windows. Down the middle it has, as stipulated, a row of ribbed pendants dividing the severies, instead of simple keys as in the nave. (See Plates LVI, 4; LXII and LXIII.) The subjects on the ends of the pendants are as follows: 1, A pelican in her piety (over the high altar); 2 and 3, the arms of St. George; 4, a portcullis; 5, a Tudor rose; 6, the arms of St. George within the Garter; 7, the monogram R H; and 8, a Tudor rose. The subjects of the principal keys are:

1. The arms of St. George, supported by two angels;
2. The arms of St. Edward, supported by two angels;
3. The royal arms of King Henry VII, supported by a dragon and a greyhound;
4. A red rose, supported by an angel;
5. A gold portcullis, crowned, supported by a dragon and a greyhound;
6. A portcullis, supported by an angel;
7. A red rose, crowned, supported by a dragon and a greyhound.

The ornamental panels which form the middle portion of the vault are bordered with keys where the ribs intersect, forming a double row down the whole length of the quire. They consist for the most part of an interesting series of badges, some having reference to King Henry VII, the others to the knights of the Garter at the time of the building of the vault. With the exception of the easternmost on each side, every one is encircled by the Garter. The following is the complete list, beginning from the east:

NORTH SIDE.

1. Shield of St. George on a red dragon.
2. Portcullis.
3. Shield of St. George.
4. Tudor rose.
5. Couchant white lion of March.
6. Ostrich feathers and scroll.
7. Shield of St. George.
8. Greyhound.
9. White lion of March.
10. Fleur-de-lis.
11. Shield of St. George.
12. White talbot (for George earl of Shrewsbury).
13. White lion of March.

SOUTH SIDE.

1. Shield of St George, held by an angel.
2. Tudor rose.
3. Shield of St. George.
4. Portcullis.
5. Couchant white lion of March.
6. Ostrich feathers.
7. Shield of St. George.
8. Red dragon.
9. White lion of March.
10. Red dragon.
11. Shield of St. George.
12. Bundle of faggots (for Edward Courtenay earl of Devon).
13. White lion of March.

NORTH SIDE.	SOUTH SIDE.
14. Raven (for Sir Rhys ap Thomas).	14. Two bat's wings sable, tied back to back by a gold cord (for Giles lord Daubeny).
15. Silver key ensigned with a gold crown (for Sir Edward Poynings).	15. White talbot, charged with a crescent sable (for Sir Gilbert Talbot).
16. Fleur-de-lis.	16. The letter H formed by a red dragon (perhaps for Henry Tudor duke of York, afterwards King Henry VIII).
17. Portcullis charged with a baston sinister (for Sir Charles Somerset, afterwards earl of Worcester).	17. Gold swivel, within the horns of a silver crescent (for Henry Algernon Percy earl of Northumberland).
18. Shield of FitzGerald, *silver a saltire gules* (for Gerald earl of Kildare).	18. Silver Stafford knot (for Edward Stafford duke of Buckingham).
19. Golden lion's head razed, sown with drops azure, and crowned party silver and gules (for Sir Thomas Brandon).	19. Shield of St. George.
20. Silver shield with a ragged staff in pale sable (for Richard Grey earl of Kent).	20. Gold Bourchier knot (for Henry earl of Essex).
21. Quatrefoil gules tied by a gold cord to a bird's wing sable (for Sir Thomas Lovell).	21. Sprig of oak.
22. Silver molet (for John de Vere earl of Oxford).	22. Running horse silver in front of an oak tree, with a gold fret below (for Thomas FitzAlan earl of Arundel).
23. Lion rampant silver (for Thomas Howard earl of Surrey).	23. Shield of St. George.
24. Shield of St. George.	24. Shield of St. Edward.
25. Shield of St. George.	25. Unicorn ermine with horn and hoofs of gold (for Thomas Grey marquess of Dorset).
26. Pomegranate.	26. A rayed double rose.
27. Shield of St. George.	27. Silver Stafford knot, on a field party gules and sable (for Henry Stafford earl of Wiltshire).
28. A rayed double rose.	28. The letters R H knotted together by a cord.
29. Greyhound.	29. Red dragon.

It will be seen on comparing the badges with the names of the then occupants of the stalls that all the nineteen English Knights are represented, including perhaps Henry duke of York, afterwards King Henry VIII. The four foreign Knights, the Emperor Maximilian ; John King of Denmark, Sweden, and Norway ; Philip archduke of Austria ; and Guido duke of Urbino, are not represented. The Prince's stall was vacant, by the recent death of Arthur prince of Wales. One Knight, Sir Thomas Brandon, whose badge appears, was elected K.G. while the vault was in progress. It should be noted that the arrangement of the badges follows no definite order, and has not even any reference to the position of a Knight's stall in the chapel.

Beyond the principal lines of the vault there are keys in each bay bearing severally a portcullis, between two with crowned HR's, with intermediate roses, with a fleur-de-lis, greyhound, and dragon in line with the head of each window.

The effect of the vault is greatly enhanced through the keys being painted in gold and colours. It had remained without any colouring until this was added, apparently at his own cost, by Mr. Willement, and by a Chapter Act of 24th April, 1843 : " The Treasurer is requested to accept with thanks the liberal offer made by Mr. Willement to paint the Ceiling in the Choir."

The vault over the crossing, which is the latest in date in the chapel, was put up in 1528. The original intention had been to carry up this middle portion of the building as a lantern, the cost of which was to be defrayed by the knights of the Garter, and the minute-book of the Order contains a number of entries relating to it.

The first occurs under date 13th May, 1515, in a chapter held at Windsor :

Md there was at the said chapitre a mocyon made by the Erll of Essex lieutenant and S' Thomas Lovell that the Knyghtes of late elected wiche never bare noo charge to the edefyeng of and vawtyng of the churche shuld bere sumwhat towardes the perfourmyng of hit, lyeke as they and oder Knyghtes in the tyme off King Henry the vijth had doon.

comes xxxli.
baneret xxli.
bacheler xli.[127]

In the following year, at an undated chapter later than St. George's Day, the minutes include :

Md to move the Kinges highnesse | ffurst for the performyng of the Rode loft and the lanterne. Item for King Edwardes tombe.[128]

At the chapter held on St. George's Day, 1517, it was resolved :

Item of all Knyghtes of late elect wiche hathe not been contributairs to the charges of the church shuld paye as oder before had payd vz.

duc xl.li.
conte xxxli.
conte Arundell xl^{li}.
every odur knyght xxli.

The following interesting note is also appended :

M^{d} quod Regia magestas monuit consiliarios et milites et nobiles quod ipse assignavit collegium de Windesore fore locum sue sepulture.[129]

As a consequence of the foregoing order these subscriptions were paid and promised :

Duke Suffolke xl li
Therll of Surrey xxx li
The lord montaigle xx li
The lord Darcy xx li
Sir Henry Marny xx li
Therll of arundell xl.li
The lord Dudeley xx li paid
The lord lawarre xx li paid
The lord Bergavenny xx li

M^{d} Therll of Shrewsbery lord steward not w^{t}standing that he had paid as he was cessed yet of his devocion & for thonnour of saint George ys content to geve towardes the perfourmyng of the lanterne and Roode loft—xl.li. wherof—x.li. paid in hand.[130]

In 1518 at the chapter on St. George's Day,

hit was appointed by the Kinges deputee Therll of Worcester & the Knyghtes of thordre there present that the Knyghtes newe Elect shuld bee contributairs to the performans of the bilding of the lanterne & Rodeloft That ys to saye that the lord Dacre of Gilsland shuld geve for his part—xx.li. and S' William Sandys for his part—xx. Markes to bee paid at ij payementz that ys to say at [*entry unfinished*].[131]

The subscription list was further increased in 1521 by the election of the earl of Devonshire, who promised £30 in three instalments, and of Sir Richard Wingfield, who promised £10.

In 1523 the list thus appears :

Contributaires to the parfourmance of the Roode lofte and lanterne of the college of saint George at Wyndesore Which as yett have not paid.

In primis of the duke of Suffolk	xl li
Item of Therll of Arundell	xl li
Item of Therll of Surrey	xxx li
Item of The lord Montaigle	xx li
Item of The lord Darcy	xx li
Item of The lord of Bergavenny	xx li
Item of Sir Henry Marny	xx li
Item of the Dacre of Gillysland	xx li
Item of Sir Willm Sandyd [*sic*]	xx markes
Item of Therll of Devonshire	xxx li
Item of Sir Rychard Wyngfeld	x li

M^{d} That the lord Rychart Fox bischop of Wynchester and prelate of the Ryght noble ordre of the Gartier hath grauntyd of his good mynde and frewyll towardes the said byldynge a C^{li} as Mr amenr : docter Raulin Mr. docter Dent and [*blank*] Vertu fremason doth Reporte and certefie. Item of the new grante of Therll of Shrewysbery remaynith unpayd—xxxli.[132]

What further contributions were promised or paid does not appear. But whether from the difficulty of raising a sufficient sum, or because of a change of plans, the idea of the middle lantern was given up, and in 1528 the crossing was vaulted over at the same level as the main vaults. The projected rood loft seems also not to have been set up, unless it was the arch formerly spanning the north arch of the crossing.

The reference in the memorandum last quoted to " Vertu fremason " is interesting as giving us the name of the designer and builder of the vault. He was probably the same William Vertue who contracted, together with John Hylmer, for the quire vault in 1506, for the lady chapel vault (see *post*) in 1511, and was the builder of King Henry VII's chapel at Westminster. The vault itself is composed of four fans, with traceried panels, the lines of which are prolonged to form a further and inner band of panels enclosing lozenges. (See Plate LXII.) In the middle, upon a panel like a wheel of eight spokes, are the arms of King Henry VIII within the Garter, and crowned, with lion and dragon supporters, and having across the base a scroll inscribed ANNO REGNI REGIS XX°. Surrounding the royal arms are those of St. George, the Emperor Charles V., Francis I King of France, and of Ferdinand archduke of Austria. Disposed within the encircling band of lozenges are the arms of sixteen of the English knights, and the remaining eight are placed in pairs in the head of each fan. All the arms are carved in relief, within the Garter, and painted and gilded in their proper colours. There was no prince of Wales in 1528, and the twenty-four shields represent all the Knights-Companions then living.

Above the vault, in the roof, there are some interesting remains of the projected lantern, the lower courses of the walling being left on all four sides above the arches of the crossing, with the beginning of the panelling wherewith it was to have been covered.

An examination of the outside of the north side of the chapel shows that the vestry is contemporary with it, as are also the chimney closet against the first buttress and the vice west of it. (Plate LXXVI.) Under the aisle window of the fourth bay is a casement for a brass inscription 21 inches long by $3\frac{7}{8}$ inches wide, and on the front of the buttress dividing the fifth and sixth bays is another casement of the brass of a kneeling figure 8 inches high, in a cope or gown, and an inscription $15\frac{3}{4}$ inches long and $4\frac{1}{4}$ inches wide. The buttress between the fourth and fifth bays of the nave has also a curious feature on it, in the shape of a number of iron stumps in its front plinth, as if for the fixing of a monumental or other inscription right across it. On this north side it will be noted that the outer order of the aisle window jambs is a wide hollow, which is represented by mouldings in the south aisle windows, as well as in those of the Urswick chapel. This is easily accounted for when it is remembered that the north side of the chapel was to a large extent masked by other buildings, and so little seen.[133] The north doorway of the chapel seems to have been covered by a pentise connected with that running eastwards from the vicars' lodgings, and the plinth of the buttress next to the doorway has been cut down for it. Various other cuts in the nave buttresses have apparently been formed for masons' shelters when the chapel has been under repair.

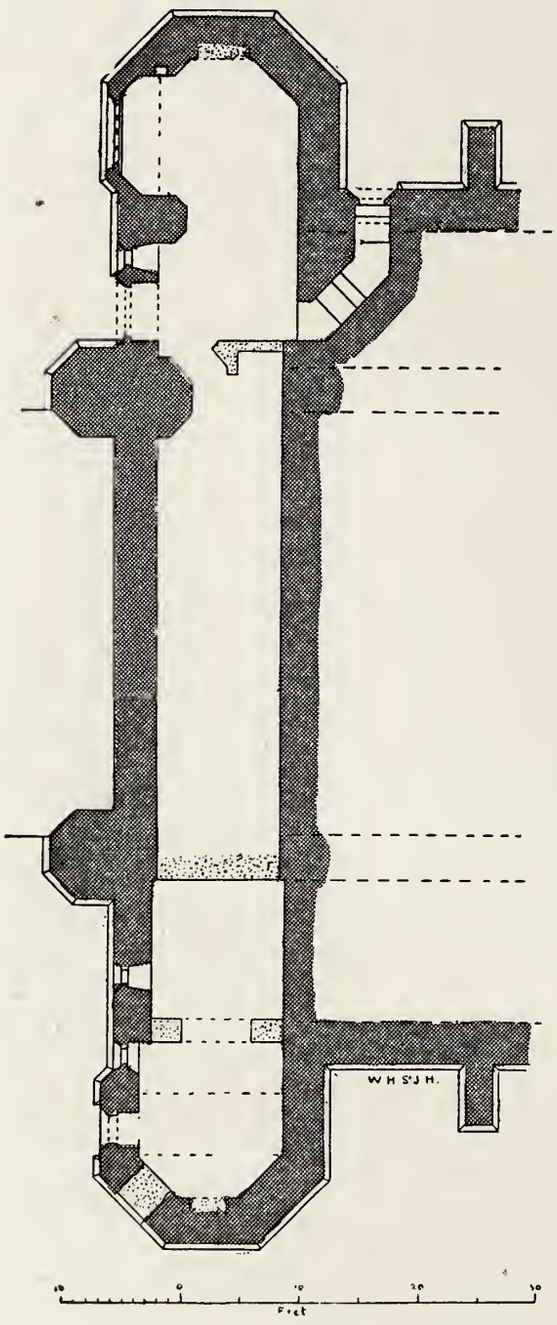


FIG. 40. PLAN OF THE CHAMBERS UNDER THE WESTERNMOST BAY OF ST. GEORGE'S CHAPEL.

In the angle formed by the north aisle and the Urswick chapel, a break of joint can be traced below the window sills, as well as a slight difference in the sections of the plinths; and in the aisle wall is a small four-centred doorway opening on to a staircase leading down to a chamber under the Urswick chapel. The angles of the chapel are decorated between the windows with a crowned portcullis, a rose, a fleur-de-lis, a falcon and fetterlock, and a rose on a portcullis, severally flanked by small shields of Urswick's arms.

Owing to the rapid fall of the ground the west end of St. George's chapel is so raised above the general level that chambers have been formed beneath it. (Fig. 40.) That under the Urswick chapel and the westernmost bay of the north aisle is entered by a wide western doorway with carved spandrels, and consists of one large room with polygonal north end, and a polygonal recess on the west, probably for a bed, etc.[134] lighted by a square-headed window of four lights. There is another window, a mere oblong loop, beside the doorway. In the north end is a chimney like that in the chamber above master John Shorne's chapel, with a similar shelf over; and in the south end of the east wall a doorway (now boarded up) from the descending staircase mentioned above. The stonework of the walls is rough as if plastered originally. The roof is a smooth four-centred stone vault without ribs, perhaps inserted when princess Charlotte's monument was set up in the chapel overhead. The

Windsor Castle. North-east view of St. George's Chapel, showing the vestry and the chantry chapel of King Edward IV.

Windsor Castle. West front of St. George's Chapel.

south end of the chamber is now closed by a modern brick wall with a doorway in its west end. This leads into a tunnel or passage, 10 feet 8 inches wide (now filled with the warming apparatus), with a four-centred stone vault, extending under the nave of the chapel to another chamber on the south. This is entered by a heavy four-centred doorway, quite plain, and is stone roofed like the other, but has a transverse arch under the tomb above, and another modern inserted arch on the wall line. It is lighted by two square-headed loops on the west, retaining their old grates, and has in its south wall the remains of a chimney like that in the northern chamber, now filled by a modern brick fireplace. On the south-west is a blocked entrance which has been forced through the wall. The chamber is now entirely filled with the machine for blowing the chapel organ. The north chamber is used as a lead casting house and is nearly filled with the table used for that purpose.

At one time some portion of these chambers was used as a wine cellar, and the following entry referring to them occurs in the Chapter Acts:

1790. 3rd December.

Ordered that Wine Bins be built in the Cellar at the West End of the chapel according to the Estimate £3 . 18 . 0.

At a little later date the chamber under Urswick's chapel was used as a schoolroom for the ten quire boys, as appears by the following order of chapter:

1843. 3rd Nov.

Ordered that the Crypt at the North West of the Chapel be converted into the new School room according to the plan laid before the Chapter.

The west end of the nave (Plate LXXVII) is flanked by polygonal turrets enclosing vices to the roofs, decorated on their upper faces with a crowned rose, and a crowned rose and portcullis, respectively. The great doorway of the chapel has a four-centred archway with quatrefoil spandrels, and is set within a square compartment, and flanked by four cusped panels on each side. The west window has the arms, etc. of King Henry VII carved in the solid panel near the top, and over it are three niches, with portcullises between, with modern images of Our Lady and Child, with St. George on the north and St. Edward on the south. The ascending flight of steps up to the west door was erected in 1872, at a cost of £469 13s. from the designs of Mr. G. G. Scott. The balustrades on each side are traceried and filled with heraldic devices, and on the lower ends are figures of the lion and unicorn holding shields of the royal arms.

Like the corresponding chapel on the north, the Beaufort chapel has armorial devices on the angles between the windows. They are all quite modern, but probably reproduce what was there originally. Beginning on the west the devices are:

1. A dragon, under a crown, with a scroll inscribed HOLD GOD FAST, between two shields of Herbert impaling a cheveron and three spear-heads;
2. A harpy, under a crown, holding a rose, between two shields of France modern and England quarterly;
3. A bust of the Blessed Virgin and Child, under a crown, with a scroll lettered AVE MAR, between two shields of St. Edward;
4. An angel, under a crown, holding a fleur-de-lis, with two roses under, between two shields of Herbert impaling a fess and three roundels in chief;
5. A dragon couchant, under a crown, between two shields charged with sluice-gates.

On the south and south-west faces of the chapel are two painted sundials. When they were first set up is uncertain, but on 28th March, 1683, it was

Order'd that the dyalls at the south-west end of the church be refreshed by ye Treasurer.

They have again been "refreshed" within the last twenty years.

The angle formed by the Beaufort chapel and the south aisle shows a similar break of joint below the window sills to that on the north side of the chapel.

The plinths along the south side of the chapel have the same section as that on the Urswick chapel, which differs, as already noted, from that along the north side of the chapel.

The south face of master John Shorne's, alias the Lincoln, chapel has over the window a sundial set up by the following order of chapter:

1723. 22nd April.

A sundial on the south side of Lincoln chapel to be made by Mr. Derham's direction.

NOTES TO CHAPTER XXII.

[1] These are modern, but Hollar's engraving shows that there were images in the niches in his day.

[2] By Chapter Act of 9th July, 1711, it was "ordered that the Cupulo over the Duke of Beauforts tombe [*i.e.* in the south-west chapel] be taken down & laid flatter."

[3] In the middle bay of the north quire aisle, instead of the rose, there is a casement for a metal plate, now lost.

[4] On the north transept the crown has been omitted for want of room.

[5] For fuller information on the subject reference may be made to a paper on "Consecration Crosses and the Ritual connected with them," by the Rev. E. S. Dewick, M.A., F.S.A., in *The Archaeological Journal* (1908), lxv. 1–34.

[6] Chapter Act Book, under date 5th February, 1805.

[7] Merryman's account, which is preserved in the Erary, is for "Erecting Scaffolds Assisting Carpenters to take down the Old Poarch diging out for foundation and working up Do out of Old Stone, for the new Portico, Cuting down Ashlar wall to receive the Jaumbs & making Good to Do working down Sills of windows to Receive Ashlering and filling in behind the new work, and making Good inside, Cleaning and new facing the Old Buttress &c Striking the Scaffold, making Good pavement, Assisting the Smiths to fixing the Iron Gates and Clearing away Old Gravc Stones & Rubish." The "Old Poarch" taken down by Merryman was not perhaps after all a thing of any antiquity. By a Chapter Act of 16th April, 1792, it was "Ordered that the Old porch at the South Door be removed"; and by a later Act of 15th June, 1795, it was "Ordered that a New Porch be eıected at the South Door not Exceeding the Sum of One Hundred pounds."

[8] All the rents of chapter leases were to be paid *in the south porch* to the steward or his attorney on quarter days.

[9] It is so called in the will dated 6th May, 1558, of John Boule, prebendary (P.C.C. 46 Noodes): "My bodye to be buried behinde ye Highe Aultare in the walkinge place under the vaulte In the Castell Churche of Windsore." *Berks, Bucks, and Oxon Archæological Journal*, i. 50.

[10] The devices in the cornices are chiefly flowers and leafwork, but at the south end of the east side are two little angels holding a crown over a rose.

[11] They are probably the "Two Hexagon Skylights with Carv'd Roses in the Crown &c." mentioned in Mr. Emlyn's statement of accounts, and cost complete £6 10s. 6d. They have since been underdrawn by crude stained glass representing respectively the royal arms, crowned, of King Edward IV, and those of Queen Victoria.

[12] This window was filled in 1791 with a transparency representing the angel appearing to the Shepherds, executed by Forrest from a design by Benjamin West. This was taken out, and the window restored in 1847 with new glass by Willement. This in turn has recently been replaced by the present window and glass.

1791. 19th July.
Ordered that Mr Emlyn be permitted to send workmen into St. Georges Chapel to prepare the Window in the South East Isle for Mr Forrests painted glass and to finish the Ornaments of Edward the 4^ths^ Monument.

1847. June 16.
Agreed that a new East Window of the South aisle of the Chapel be executed according to Mr. Willements designs and estimate and the stone work of the window be renewed.

[13] The famous relic known as the *Crux Gneyth* or *Cros Neyt*, that is "True Cross," belonged of old time to the princes of North Wales, and was part of the spoils handed over to King Edward I in 1283 at the close of his campaign against the Welsh. The King set such store by it that he carried it about the country with him, and on great festivals, such as the Epiphany or the feasts of Holy Cross, it was brought out and solemn offerings made to it on his behalf. Its case, which, like those of similar Celtic relics, was probably as richly jewelled as the Cross itself, was kept in the royal treasury under the chapter house of Westminster Abbey, and formed part of the plunder carried off in 1303 when Richard Podlicote committed his notable burglary. During the reign of King Edward II the Cross-Neyt seems to have bcen kept in the King's treasury in the Tower of London, but King Edward III, like his grandfather, took it about with him. On the foundation of the Order of the Garter in 1348 the Cross-Neyt was given by the King to the chapel of St. Edward and St. George and henceforth regarded as its chief relic. In the inventory of 1384–5 it is described as: "Inprimis una crux nobilis vocata Gneyth in qua deficiunt septem lapides diverse ejusdem generis illorum in eadem cruce positorum quorum sex iterum ponuntur ibidem et unus perditur. Et in pede ejusdem crucis desunt undecim lapides margaritae tres smaragdi parvi in borduris. Item deficiunt tres summitates pinnaculorum in illa pede." In the inventory of 1534 the Cross-Neyt is described somewhat differently: "Item the holy Crosse closyd in golde garnyshed w^t^ Rubyes. Saffers. hemerodes. lackyng off the same stones yn number .xv. as yt aperythe in the place where they wer sett. The fote off this Crosse is all golde. costyd stondyng upon lyons garnyshed full w^t^ perlle & stone. lackyng in the same fote xxix stones & perlles as it aperythe yn the place where they stode. the wch holy Crosse was at the pryorye off North yn Walys & King Edwarde the thyrde owre fyrst fowndcr gave them lykelodde to have this holy Crosse to wyndesore the fote off y^is^ Crosse wayse .CCC.lxix. unces and a halfe." (P.R.O. Chapter House Book B^{2}_{14}.). In 1548 among the "jewels" sold by the chapter of Windsor were "the back of the holy crosse, being of plate of golde. Item a long peece of gold perteining to the garnishing of the holic crosse. Item 2 peeces of louse gold perteining to the garnishing of the holie Crosse." (*Archaeologia*, xlii. 89.) In 1552 all that remained of the once famous relic was "the foote of the Crosse" among the "Jewelles in the Erarie" (*Ibid.* 81.) What became of the Cross-Neyt itself is not recorded. In the precentor's account for 1387–8 [xv. 56, 10] is a charge of 4d. "Pro reparacione Crucis vocati Neyth"; and in 1428–9 the precentor disbursed 2s. "in sudario de tartaryn rubes empto per Custodem collegij pro cruce de gneygth." [xv. 56, 28]

[14] In bishop Beauchamp's account for 1480–1—1481–2 is the entry: "Ac pro factura et le Kervyng xxx pedum dc Crestes. xx pedum de Trayles. viij. lyntelles pro le enterclose Capelle magistri Johannis Shorn. xxj pedum de Trailles in eadem Capella." As the arch into the chapel is only 11 feet 3 inches wide it is difficult to see how it could be crossed by any screen of the dimensions of the enterclose. The 21 feet of trails probably belonged to the enclosure of the chapel altar.

[15] See a paper "On Master John Schorn," by the Rev. W. Sparrow Simpson in *Journal of the British Archæological Association*, xxiii. (1867), 256—268.

[16] "*Bulla pro Translatione Magistri Johannis Shorne et aliorum.*

Sixtus Episcopus Servus Servorum Dei. Venerabili fratri Richardo Episcopo Saresbiriensi salutem et apostolicam benedictioncm. Devotionis tuæ probata sinceritas quam ad nos et Romanam ecclesiam gerere comprobaris non indigne mcretur ut personam tuam sinceris affectibus prosequentes petitionibus tuis quantum cum Deo possumus favorabiliter annuamus Hinc est quod nos tuis in hac parte supplicationibus inclinati tibi qui ut asseris de nobili gcnerc procrcatus existis ut parentum et consanguineorum tuorum necnon quondam Johannis Shorne presbyteri

Lincolniensis diocesis corpora sive ossa de locis in quibus sepulta sunt etiam si inibi suas elegerunt sepulturas et loca hujusmodi extra tuam diocesin existant ad Saresbiriensem seu alias ecclesias quas ad hoc duxeris eligendas cum suis licentia super hoc minime requisita transferre seu transferri facere licite possis et valeas auctoritate apostolica tenore presentium concedimus pariter et indulgemus Nulli ergo omnino hominum liceat hanc paginam nostre concessionis et indulti infringere vel ei ausu temerario contraire Si quis autem hac attemptare presumpserit indignationem omnipotentis Dei ac beatorum Petri et Pauli apostolorum ejus se noverit incursurum. Datum Rome apud Sanctum Petrum Anno Incarnationis dominice Millesimo quadringentesimo septuagesimo octavo Septimo Idus Aprilis Pontificatus nostri Anno Septimo." From a transcript in Denton's *Black Book*, part i. ff. 11*b* and 12.

[17] xv. 57, 28. [18] xv. 57, 28. [19] xv. 57, 28. [20] xv. 34, 63. [21] xv. 56, 37.

[22] Over it, on the west side, is a small quatrefoil window, now blocked, from the chamber above.

[23] In the windows of the chapel are a number of shields of arms and badges that have probably been collected together here for safety. In the east window is (1) a shield of sixteen quarterings for Henry (Hastings), Earl of Huntingdon, 1561–95, elected K.G. in 1570; (2) a shield of twelve quarterings for William (Brooke), Lord Cobham, 1558–96–7, elected K.G. in 1584; (3) France and England quarterly impaling Arragon, etc. within the Garter, for King Henry VIII, from 1509 to 1533; (4) St. George, within the Garter. In the easternmost south window are (1) a red rose crowned; (2) St. Edward, within the Garter; (3) a shield of Gervase quartering England (probably an error), Braytoft, and Kingthorpe (?), for Sir Gervase Clifton, *ob.* 1587–8; (4) Dinham impaling Arches, within the Garter, for John, Lord Dinham, 1465—1508–9, elected K.G. *circa* 1485. In the middle window: (1) a small and (3) a larger shield of France and England quarterly, within the Garter, for King Henry VII or King Henry VIII; (2) a small and (4) a large shield of St. George, within the Garter; (5) (6) two red roses. In the third or westernmost window are: (1) St. Edward within the Garter; (2) a red rose crowned; (3) Dinham and Arches within the Garter (as above); (4) a Tudor flourished shield, *silver a fesse nebuly azure and three crescents enclosing fleurs-de-lis all of sable*, for Richard Sidenor S.T.P. canon 1518–19—1534, and registrar of the Order of the Garter from 1524. The shields are all of their approximate dates.

[24] 1847. 9th July.

Ordered that the Ceiling in Bishop Kings Chapel be renewed according to the pattern of the Ceiling of the South Porch and the ancient painting on the walls be restored by Mr Willement.

[25] In the precentor's account for 1522 (xv. 56, 36) is the following entry concerning an image of St. George that once stood in this chapel: "De xiijs. iiijd. solutis Hayn pro mundificacione Imaginum sancti Georgij altera in chora [*sic*] et altera in capella Episcopi Bathoniensis existencium."

[26] In the Chapter Acts, under date 21st August, 1783, is a direction which at first sight seems to refer to a change of position of this picture: "Ordered that Dr. Lockman be Empower'd to remove the square Picture in the East [*written over* West] End of the North [*altered from* South] Isle & to place it at the other end of the South Isle." But some other picture must here be referred to, since that with the Kings was in its present place when Pote wrote in 1749.

[27] A representation of the painting in its then state was published by John Carter in 1784 in Vol. I. of his *Specimens of Ancient Sculpture and Painting*, with a second plate of the four portraits in detail. There seems then to have been more colour about the frame than now, but Carter writes: "The whole is in the state as here represented, being nearly perfect, excepting the outer garment to each portrait appearing one mass of white, owing to a person some few years ago attempting to clean this painting, whereby the lines of the drapery and colour was destroyed & only the white ground remained." (i. 31.) Mr. Willement, in *An Account of the Restorations of the Collegiate Chapel of St. George, Windsor* (London, 1844), remarks concerning these paintings that "the whole is arranged exactly in the manner of a stained glass window, and very probably shews how some of the windows in this chapel were originally filled" (p. 19).

[28] *Vetusta Monumenta*, Vol. III.

[29] Thomas Willement, *An Account of the Restorations of the Collegiate Chapel of St. George, Windsor* (London, 1844), 29, note *d*. Pote, in his *History and Antiquities of Windsor Castle*, published in 1749, in writing about King Henry VI says (p. 358): "it appears at present, though much defaced by time, that the whole Arch near which this Prince is buried, was . . . sumptuously decorated, and adorned with the Royal Ensigns, and other Devices peculiar to that Prince, and the Royal Arms are neatly cut and blazoned on the Centre Stone of the Arch."

[30] William Lambarde, *Dictionarium Angliæ Topographicum et Historicum* (London, 1730), 422.

[31] In the treasurer's account for 1498–9 is this curious entry: "Et solut. mulieri in accipiendam aquam coram sepultura beati Regis Henrici et in claustro j[d]." [xv. 34, 71]

[32] See *Archaeologia*, lxiii. 85—98.

[33] Urswick was himself buried at Hackney, of which parish he was rector, and where his monumental brass still exists. But in consequence of his benefactions to the college of Windsor the chapter, by a decree dated 16th April, 1507, ordained that his memory should be for ever kept green in this wise:

1. One of the choristers appointed thereto by their master, should every day in the morning before they rise strike a special bell to be provided for this purpose to awake the rest, and immediately after striking it say with a loud voice, so that all the rest might hear, the following words: "In nomine patris et filii et spiritus sancti. Amen." The others were to repeat this after him and then all together were to say the following verse: "Gloria tibi, Domine, qui natus est de virgine, cum patre et sancto spiritu in sempiterna secula. Amen."
2. Every morning on coming into the Chapel the choristers were to go to Urswick's chapel of the Salutation and there the aforesaid chorister appointed thereto to begin with a loud voice "Ave Maria," all the rest answering "gracia plena dominus tecum benedicta tu in mulieribus et benedictus fructus ventris tui, Jesus, et benedicta sit sanctissima tua mater Anna, ex qua sine macula processit tue purissime caro virginea. Amen."
3. Also after dinner and supper are ended, when the rulers or governors of the choristers say the Grace and pray for the departed, the aforesaid chorister shall say "God have mercy on King Henry the vii[th's] soul and Maister Cristofer Urswyke soule and all cristen soulis," and the rest answer "Amen."
4. Also that after evensong and the anthem "Num Christe te petimus, etc." had been sung before the Rood, the choristers were to go to the chapel of the Salutation and there say the following prayer: "Deus qui per unigenitum tuum, ex utero virginis incarnatum, ac morte passum, genus humanum redemisti, eripias quesumus animas regis Henrici Septimi ac Cristoferi, necnon omnibus [*sic*] eorum quos ipse Cristoferus dum vixerit offendit [*sic*] ac omnium fidelium defunctorum, ab eterna morte atque ad eternam vitam perducat," and then all were to say: "God have mercy on King Henry the seventh soule Cristofer Urswyke soule and all cristen soulis. Amen."
5. Also that after supper when they go to bed the choristers, divided into two ranks, are to say alternately those seven verses of the old fiftieth psalm, which correspond to the 1st, 4th, 9th, 10th, 11th, and 12th of the 51st Psalm in our Book of Common Prayer.

This decree of the chapter was to be read by the precentor in the chapel of the Salutation before the chapter and choristers every year on the Monday after the first Sunday after Easter, and then was to be given to the dean 20d.

(or if he were absent to his lieutenant 16d.), to each canon 12d., to the master of the choristers 8d., to their songmaster 8d., to the succentor 4d. Then the dean (or his lieutenant) was to say the collect above rehearsed *Deus qui per* etc. and then all were to say "Anima regis Henrici septimi et anima Cristoferi Urswyke et anime fidelium defunctorum per misericordias Dei requiescant in pace. Amen." After this, the treasurer was to pay to the master of the choristers 7s. 7d., for him to distribute to each one of the choristers 7d., that is 3d. for ink and 4d. for paper, "et in fine distribucionis hortetur decanus vel locum ejus tenens prefatos choristus ut imitentur characteres Romanos et manum Italicum in scribendo." It will be seen that the inscription painted on the base of the screen once before the chapel of the Salutation contains the tags and texts of all the prayers above ordained.

[34] "Et solut. pro j Cera et aliis clausuris ferreis ostii introitus ad novum opus vijs. vjd." xv. 34, 59

[35] "Et solut. pro expensis circa reparaciones novi vestibuli infra Collegium et facturam le cofers pro capis imponendis ibidem.....xxvjli. xiijs." xv. 34, 57

[36] *Archaeologia*, xlii. 79.

[37] It is so lettered in Hollar's plan published by Ashmole in 1672, in Batty Langley's of 1743, and Pote's of 1748. By a Chapter Act of 14th February, 1708–9, it was "ordered that the inner bars of the Chapter House windows be taken out, & that handsome sash windows be made to them and strong shutters." These, however, have been removed and copies inserted of the windows in King Edward's upper chapel. In 1774 it was "ordered that the Window shutters & wainscotting in the Chapter House be repaired"; an order repeated as regards the wainscoting (which has now gone) in 1785. The identity of the chapter-room with the present vestry is definitely fixed by the following note inside the cover of the Chapter Act Book for 1773—1815: "July 1794. All these Books were before his Majesty came to Windsor kept in the Chapter Room in the Book Case they are now in, but which Book Case on the beautifying of the Chapter room and making the Stair Case to his Majesty's Closet, was first removed to the Library with the Books, but it soon appearing that the Books became damp the same were ordered to be removed, into the Ærary." The staircase from the vestry up to the royal closet, which still remains, was put up in 1785.

[38] The following entries in the Chapter Acts relate to the making of the stair and rail:

1785. 4th January.

Ordered that Mr Emlin make Plans & Estimates for a Stair Case to the Queens Closet and lay the same before the Chapter.

1785. 4th April.

Ordered that the plan produced by Mr. Emlin for building a new Stair Case to the Queens Closet be Immediately carried into Execution the Expence of which Mr. Emlin agrees shall not exceed 180 pounds; the Estimate given in exclusive of the Door added afterward being only £169 9 . 10.

1810. 14th July.

It is agreed that a Mahogany Rail be fixed on the Stair-case leading to the Kings Closet.

[39] "Item in reparacione gladij Edwardi Fundatoris Collegij xvijd." xv. 56, 10.

[40] xv. 59, 62.

[41] xv. 59, 32. By a Chapter Act of 17th May, 1672, it was ordered "that a new frame be made, equall to the former for the picture of the Founder, hanging in the Chapter house; and that Mr Treasurer take care it be done."

[42] *Vetusta Monumenta*, Vol. III. plates vii. and viii., and accompanying letterpress. Mr. Emlyn thus describes the vault which contained the coffin of the King and Queen: "The vault must have been built at the same time with the church, as part of one of the pillars stands on the arch, as in the drawing. The vault is nine feet long, four feet seven inches wide, and six feet six inches from the surface of the pavement of the aile, to the bottom of the foundation of the walls. The walls are two feet six inches high to the springing of the arch; and the arch rises two feet three inches." Mr. Emlyn's drawing of the vault and King's coffin is now in the library of the Society of Antiquaries.

[43] Francis Sandford, *A Genealogical History of the Kings and Queens of England, etc.* (London, 1707), 413.

[44] He was elected K.G. in 1474, and married the lady Margaret Widvile, sister-in-law of King Edward IV. He was one of the executors of King Henry VII's will.

[45] In the account of the treasurer of the college for 1498–9 (xv. 34, 71) are payments, "Johanni Freman carpentario pro factura unius Schaffold pro ly peynting Armorum domini de hastynges per diem vj^{d}. Et solut. Nicholao Deryk pro ly peynting Armorum domini de Hastynges ex mandato magistri decani xiij.s. iiij^{d}," which may refer to the decoration of this key, and give a clue to the exact date of the vault.

[46] P.C.C. 10 Logge.

[47] This may have been put up in 1738, when by a Chapter Act of 28th May the Queen's closet was ordered to be new roofed.

[48] *Bendy gules and vert a fesse silver with a leopard between two fleurs-de-lis gules on the fesse.*

[49] In the treasurer's account (xv. 34, 66) for 1492–3 is the following entry relating to this door: "Roberto Smyth pro ferio et ffactura parium de hokys et hengys ad hostium de le vice ex parte australi magni altaris ponderancium viijli. precium le lb. jd. ob. Summa xiiijd. et pro nova cera ad predictum hostium viijd. Summa xxijd."

[50] *Archaeologia*, xlii. 78. [51] *Ibid.* 82. [52] xv. 56, 41.

[53] 1559–60.

"Pro tabulatis pone mensam Domini xiijs. iiijd.
Pro mensa Domini xvj.s.
Solut. Nicholas fabro ferrario conficienti tria subsellia et extruenti eandem mensam xd.
Pro clavis ad eandem jd.
Solut. Hanniballi pro le hookes ad eandem mensam jd.
Pro magni Altaris demolitione 23° Decembris xxd.
Pro aliorum Altarium demolitione 4° Aprilis ijs ijd.
Solut. Studdart et ejus servo pro lapidum vectura extra ecclesiam et reparatione parietis ubi steterat altare in quadam Capella xvjd." xv. 56, 45.

The following entry also occurs:

1560–1.

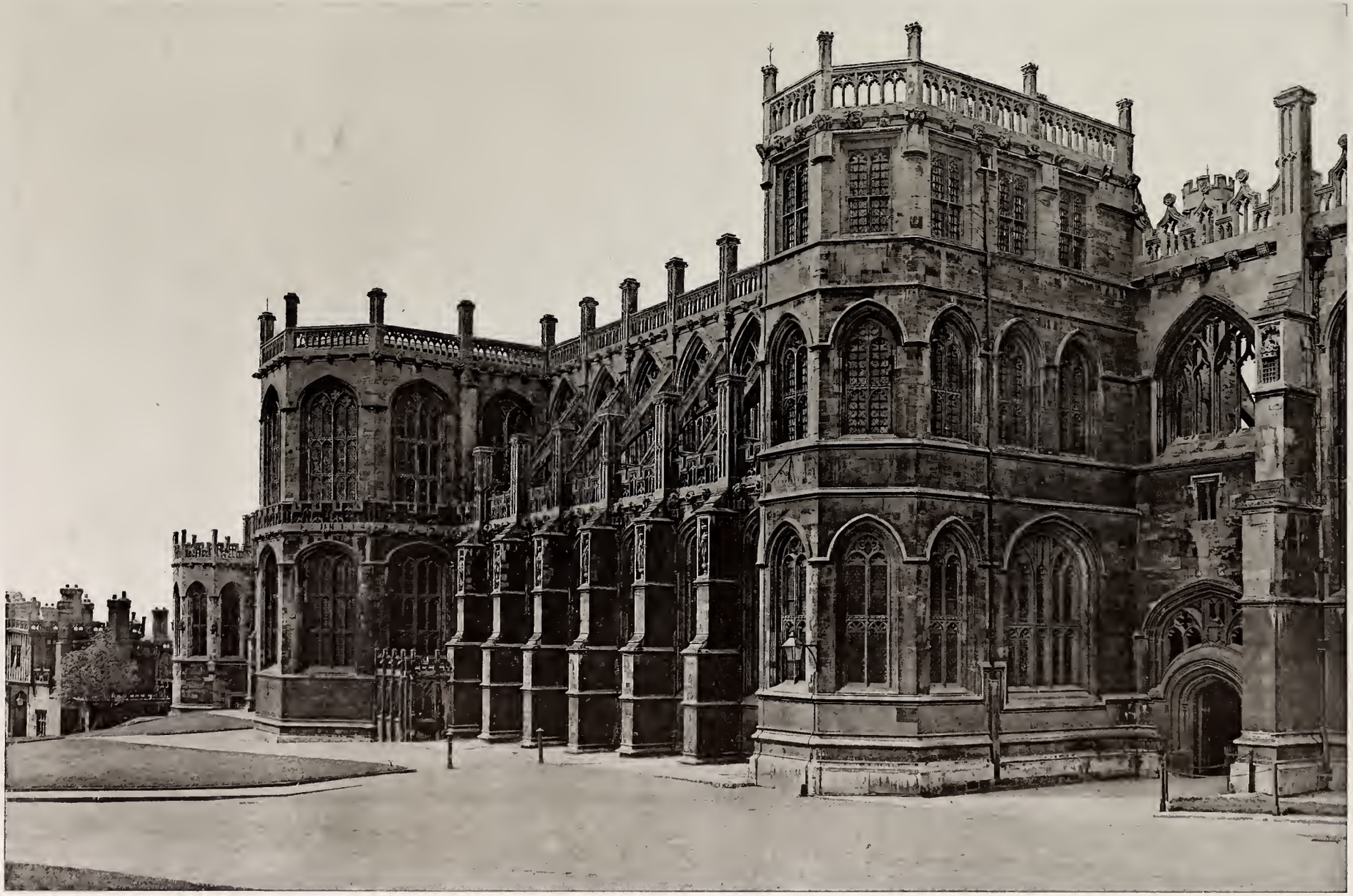
"In denariis solutis pro magno matto quod juxta mensam dominicam situm est iiijd." xv. 56, 46.

[54] *Archaeologia*, xlii. 80. [55] *Op. cit.* 499.

[56] The hanging is copied from Titian's picture, which was in Windsor Castle in the collection of King Charles I, but afterwards sold by order of the Commonwealth. It is now at Madrid.

[57] These are the arms of John Mordaunt, created first viscount Mordaunt in 1659, and constable of Windsor Castle in 1660. He married, about 1650, Elizabeth, daughter of Thomas Carey (second son of Robert Carey, first earl of Monmouth), and died in 1675.

[58] *Op. cit.* 70.



Windsor Castle. South-east view of St. George's Chapel with Master John Shorne's tower.

[59] While this was being put in the chapel was closed, and the services transferred elsewhere, as appears from the following Act of the Chapter:

"1786. 25th April.

His Majesty having been graciously pleased to make an offer of His Chapel within the Castle for Choir Service during the time that Saint Georges Chapel is shut up for ornamenting the East Window The Chapter have desired the Dean to Express with the utmost Humility their thankfulness to his Majesty for his most Gracious Offer, and their acceptance of the same.

Ordered that the Choir Service be in his Majesty's Chapel within the Castle till further orders."

[60] One of these roundels now hangs over the fireplace in the vestry; the other is preserved in the bell-ringer's room in the Clewer or Curfew tower.

[61] It is 11 feet 8 inches long and 8 feet 1½ inch deep.

[62] Against them probably hung anciently the "ij hanginges of Arras, which did hang on King Henry the vi^thes side" mentioned in a document of 1552. *Archaeologia*, xlii. 92.

[63] Near the King's tomb were kept "King Edwardes cappe of maintenaunce, the sworde and girdle of perle and stone" named in a document of 1552. (*Archaeologia*, xlii. 78.) Ashmole (p. 149) also says that "over this Arch hung this Kings *Coat* of *Male*, gilt, cover'd over with crimson Velvet, and thereon the Arms of *France* and *England* quarterly, richly embroidered with Pearl and Gold, interwoven with divers Rubies. This Trophy of honor had ever since his Funeral hung safely over his Grave, but was plunder'd thence by Captain *Fogg* the twenty third day of *October* 1642, (on which day he also robb'd the *Treasury* of the *Chappel* of all the rich Plate, dedicated to the use of the Altar) yet having met with an exact measure and size of each part thereof, as also of his Banner, . . . we think fit to transmit it thus to posterity.

The Coat of Arms *was two feet seven inches deep, and below two foot in breadth.*

Above (*the* Maunches *being extended*) *in breadth three foot and six inches: whereof the length of each* Maunch *was one foot.*

The breadth of the upper part of the Coat *besides the* Maunches *one foot and a half.*

The breadth of each Maunch *one foot and eight inches.*

The Arms *were embroidered upon Velvet, lined with Sattin, and better wrought then they use to work in these days.*

The Banner *which also hung over his Grave, was of Taffaty, and thereon painted quarterly* France *and* England; *it had in breadth three foot four inches, besides a Fringe of about an inch broad, and in depth five foot and four inches, besides the Fringe.*

[64] *Op. cit.* 14, 15. [65] *Op. cit.* 15.

[66] Beginning with those of Edward duke of Kent and Strathern, elected K.G. 2nd June, 1786.

[67] The rest of the windows have been similarly decorated in continuation of the series, by order of Chapter of 22nd–23rd June, 1841.

[68] *Op. cit.* 7, 8.

[69] See *Dictionary of National Biography*, xvii. 164.

[70] See page 430.

[71] Hollar's engraving in Ashmole apparently shows the stalls as stopping at the third bay instead of extending half across it, but the four bays of the screen which he represents proves that they were pairs of doors only, and the stalls still remain in their original positions, as described above. The doors that practically formed the screens have been moved into the next bay eastward on each side, and the screens completed.

[72] On the Sovereign's side all the pillars of the returned stalls are enriched with a sunk pattern on each face. The same occurs on the shafts flanking the Prince's stall, but in the next the design is only sketched on the wood, and begun in one place, and the other shafts are still quite plain.

[73] The tabernacles over the Sovereign's and the Prince's stalls are wider than the rest, and the Sovereign's stall has fixed beneath it a carved square tester added in 1786.

[74] *North side*:

Flanking St. George:

On the west, all destroyed;

on the east,

i. a bishop vested for mass, holding in both hands some object now broken away;

ii. a crowned lady with long hair, in gown and mantle, holding a large book in her left hand, and in her right apparently a staff (lost);

iii. St. John Baptist in camel's skin, holding a cross. [Modern.]

Flanking St. Katharine:

On the west,

i. a Benedictine monk with cowl on head, holding a book in his right hand, and in his left a staff (?) (lost);

ii. a crowned elderly lady, a widow or abbess, with large book in her left hand. Her right perhaps held a staff (lost); possibly St. Etheldreda;

iii. St. Ursula, in sideless gown and mantle, crowned and with long hair. Under her mantle stand two little children;

on the east

i. a priest vested for mass, giving the blessing with his right hand; the left apparently held a staff of some kind;

ii. a young girl with long hair bound by a fillet, in gown and mantle, holding a book in her right hand, and in the left some broken object; perhaps St. Lucy;

iii. a bishop in mitre, amice, albe, tunicle and quire cope, blessing with his right hand and holding a crosier in his left.

Flanking Our Lady and Child:

On the west,

i. a bishop or abbot in quire cope and mitre holding a cross (modern);

ii. an old man, bareheaded and bearded, in girded gown, scapular, tippet, and cloak, with right hand extended, the left broken. At his feet a bird with a bag in his beak. Probably the prophet Elijah as a Carmelite friar.

iii. a bareheaded man in cassock and rochet, blessing with the right hand. The left hand held a staff (lost). At his feet a rich mitre.

on the east,

i. St. Roch, as a pilgrim with staff, showing the wound in his thigh;

ii. a female saint looking up in ecstasy [a modern figure of, probably, St. Mary Magdalene];

iii. St. Sith, in partlet, square-cut gown, and long hair bound by a fillet, holding in her left hand a bunch of three large keys.

South side :

Flanking St. John Evangelist :

On the west, all destroyed ;

on the east,

i. a young girl with long hair, in gown and mantle. Both hands held some object now gone (? a lamb). Perhaps St. Agnes.

ii. a young girl, as last, holding in her left hand a basket of fruits and in her right a (broken) cup. St. Dorothy.

iii. St. Michael, in feather tunic, and mantle with large clasp, and jewelled diadem, standing on Satan. In his left hand a long staff (modern).

Flanking St. Edward the Confessor :

on the west : i. St. Luke, ii. St. Peter, and iii. St. Jude [all modern].

on the east : i. Our Lady and Child, ii. St. Paul [both modern], and iii. St. Matthew, bearded and bareheaded, in girded gown and mantle, holding a book in his left hand, and with his right an inkpot which hangs with a penner from his girdle ; at his feet a little kneeling angel.

Flanking St. Edmund :

on the west : i. St. Joseph [modern] ; ii. St. Agatha, as a girl with loose hair, and dress undone to show the right breast, in her left hand a large book, in her right a palm (broken) ; iii. a King [modern].

on the east : i. St. Juliana, as an elderly lady in a turban, gown, and sideless over-tunic, holding a staff in her right hand, and leading a demon in a chain with her left ;

ii. St. Margaret, in gown and mantle, crowned and with long hair, standing on a dragon. In her left hand a book, in her right a cross (lost).

iii. St. Mark [modern].

Note.—The modern figures are apparently the work of Mr. Emlyn, who enlarged and repaired the stalls in 1787–90.

[75] The full text, when expanded, is : (*north side*)

Exaudiat te dominus in die tribulacionis protegat te nomen dei iacob Mittat tibi auxilium de sancto et de syon tueatur te Memor sit omnis sacrificij tuj et holocaustum (tuum) pingue fiat Tribuat tibi secundum cor | tuum et omne consilium tuum confirmet Letabimur in salutari tuo et in nomine domini dei nostri magnificabimur Impleat dominus omnes petisiones tuas nunc cognovi quoniam salvum fecit dominus christum [suum Exaudiat illum] (*south side*) **[de celo sancto tuo in] potentatibus salus dextere eius Hii in curribus et hij in equis nos autem in nomine (domini) dei nostri invocabimus Ipsi obligati sunt et ceciderunt nos | autem surreximus et erecti sumus Domine salvum fac regem: et exaudi nos in die qua invocaverimus te.**

The missing words are given in the square brackets.

[76] There are still preserved in the nave of the chapel quite a number of interesting seats and stools of the seventeenth century, which are probably those made in accordance with this order of 1683.

[77] At the same time that these were made the desks before the upper stalls were lengthened to correspond at their western ends. The seats are occupied on state occasions by Garter king-of-arms and Black Rod.

[78] The badge of bishop Beauchamp.

[79] See a paper on " The early Stall-plates of the Knights of the Garter," by W. H. St. John Hope, in *Archaeologia*, li. 399—418.

[80] All the plates of earlier date than the Tudor period are fully described and illustrated in facsimile in *The Stall Plates of the Knights of the Order of the Garter*, 1348—1485, by W. H. St. John Hope, M.A. (Westminster, 1901).

[81] In the precentor's account for 1417–18 is a payment of 2d. " In j cramponc ferri empta de Ricardo Ferrario pro emendacione stacionum galearum infra capellam." xv. 56, 24.

[82] In the precentor's account for 1416—17 are the following payments in May of the latter year : " In dono cuidam garcioni Ducis Exonie portantis Collegio unum novum vexillum de armis ejusdem Ducis cum vij virgis de frenge de serico ad consuendum super dictum vexillum ex preccpto domini Decani. xxd. Et in consuencionem ejusdem frenges super dictum vexillum cum cerico empto pro eodem. iijd." [xv. 56, 23.] This curious entry, which refers apparently to a banner 5 feet square, seems to show that a new banner might be made on a change of title. Thomas Beaufort, K.G., earl of Dorset, was created duke of Exeter in 1416, the date of the account.

[83] John Anstis, *The Register of the Most Noble Order of the Garter . . . usually called the Black Book.* (London, 1724), i. 88.

[84] *Ibid.* i. 252. [85] *Ibid.* i. 249. [86] *Ibid.* i. 246.

[87] Robert Willis and John Willis Clark, *The Architectural History of the University of Cambridge, and of the Colleges of Cambridge and Eton* (Cambridge, 1886), i. 354.

[88] *Ibid.* i. 369.

[89] Sir W. Dugdale, *Monasticon Anglicanum* (ed. Caley, Ellis, and Bandinel, London, 1830), vi. part iii. 1414.

[90] *Archaeologia*, xlii. 78.

[91] " Solut. fabricat' organorum v.li." xv. 56, 39.

[92] " Solut. Joanni Howe reparanti organa 18 Decembris .xxxs.
Solut. Howe pro reparatis minoribus organis vocatis portatives .iij.li." xv. 56, 40.

[93] 1496–7.
" Pro mocione parvorum organorum extra novum chorum ad capellam sancti Georgij et remocione ad novum chorum predictum viijd.
Ricardo Birt pro factura unius closett pro organis per vj dies iijs." xv. 34, 70.

1522–3.
" De vjd. solutis pro uno pari Juncturarum pro organis in choro." xv. 56, 36.

1559–60.
" Solut. Bartholomeo Neale pro quibusdam instrumentis Organicis anglice vocatis Regalles que empta sunt a quodam habitante Londini in vico vocato Fair Strete vijs." xv. 56, 45.

1565–6.
" Pro reparacionibus factis circa organa et Le regalles ijs." xv. 56, 47.

1580–1.
" Pro reparacione follium magnorum Organorum." xv. 56, 47.

[94] 1609–10.
" Qr de $\frac{xx}{iiij}$ xvijli. ijs. xd. per predictum Comput. solut. viz Thome Dallam in plena solucione pro opere suo in construendis organis lijli. xiijs. iiijd. Willelmo Percie pro inaurandis organis xxxvli. Et Cuidam Carter fabro lignario pro opere suo in organis ixli. ixs. vjd." xv. 59, 28.

[95] 1608–9. "Queritur de xl^li solutis pro diversis operibus circa Campanas et le Organloft et alia necessaria predicte Capelle ornamenta in partem majoris debite nondum adhuc p'dm solut. sed penden. in super." xv. 59, 27.

[96] 1613–14. "Queritur de xlvj^li solutis pro diversis operibus factis circa Campanas et le Organloft et alia necessaria predicte Capelle ornamenta in partem majoris debiti nondum adhuc solut. sed pendcn. in super." xv. 59, 31.

[97] 1616–17. "Queritur dc xl^s solutis Thome Dallam resarcienti organa, ut patet per billam ostens." xv. 59, 33.

[98] By an Act of Chapter of 15th June, 1831, it was

"Ordcrcd that Repairs be done to the organ as follows:

For preventing the Noise &c in the Keys by fixing large centre pins & lining with new cloth £10.

For a coupling stop to unite the Swell with the Great Organ, £8.

Pedal pipes to be sent to Windsor for trial, & to be returned if not approved—the only charge being that of Carriage."

The following account of the organ was published in 1844 by Mr. Willemcnt (*op. cit.* 50):

"This instrument, of exquisite tone and great power, was built by Green in the year 1790: and though in daily use, had received but little repair, and no alteration, from that period up to 1835. In this year, however, several additions were made to it, by the command, and at the private expense of his late majesty William IV; consisting, amongst others, of the extension of the swell to tenor C, and the addition of double diapason pedal pipes. But it has been during the past year that this instrument has received the greatest improvements, and become, under the hands of Messrs. Gray and Davison of London, fully worthy of the beautiful chapel in which it stands. The swell organ *now* extends to FF, and six new stops added to it: sesquialtra, fifteenth, cornopean, clarion, hautboy, and double diapason. The swell of this organ is probably the most perfect in the kingdom. The unusual thickness of the box, and the improved principle of the shutters, enable the organist, from a scarcely audible sound, to arrive at the full swell by the most gradual increase; an effect not to be attained by the swell as usually constructed.

The choir organ has also been greatly improved by the introduction of a new stop, the keraulophon; the recent discovery of Mr. Gray. This beautiful stop, whilst it resembles the reed stop in its tone, has this great advantage, that it is not subject, like it, to be out of tune: an advantage of immense value in a solo stop, and more especially in one so admirably suited as the keraulophon is for an accompaniment to the voice.

Great improvements have also been made to the pedals, which now extend to F; whilst, by the addition of two octaves of unison pedal pipes, the power of the double diapason is greatly increased, and a beautiful and effective light accompaniment to the swell and choir organs obtained. Such indeed is the compass of the pedal that the difficult fugues of the great Sebastian Bach can now be executed with ease.

To the great organ new reed stops have also been added; and the large wooden false pipes, which formerly were placed on the exterior of the organ case, have been removed, and metal pipes of the lower octave of the open diapason substituted in their room.

The following is the list of the stops now contained in this instrument, 37 in number.

SWELL ORGAN.

Double diapason.	Dulciana principal.	Cornopean.
Open diapason.	Principal.	Hautboy.
Stopped diapason.	Fifteenth.	Trumpet.
Dulciana.	Sesquialtra (three ranks).	Clarion.

GREAT ORGAN.

Open diapason, nave front.	Principal.	Mixture (two ranks).
Open diapason, choir front.	Twelfth.	Trumpet bass.
Stopped diapason.	Fifteenth.	Trumpet treble.
Clarabella flute.	Sesquialtra (three ranks).	Clarion.

CHOIR ORGAN.

Dulciana.	Principal.	Keraulophon.	Clarionet.
Stopped diapason.	Octave flute.	Bassoon.	

PEDAL ORGAN.

Double open diapason.	Open diapason.

COPULÆ.

Swell to great manual.	Swell manual to pedals.
Great manual to pedals.	Choir manual to pedals."

In 1883 the organ was brought into line with all modern instruments as to compass and temperament. A solo organ of three stops was added, and several stops added to the pedal organ. (Note by Sir Walter Parratt, M.V.O., now organist.)

[99] The drawing, by Mr. Emlyn, is now in the library of the Society of Antiquaries. It is also engraved in plan and elevation in the third volume (plate ix) of *Vetusta Monumenta*, from which Plate LXIX is reproduced.

[100] On the end of the scroll held by the angels are painted the last words of a text ending with a quotation borrowed from Wisdom, III. 1: [IVSTORVM AVTEM] ANIMÆ IN MANIBVS DEI SVNT, but the letters are not easy to decypher on account of repainting.

[101] Until the large monument of Christian Victor, Prince of Schleswig-Holstein (ob. 1900) was set up in this bay the space once occupied by the terra-cotta panel was filled up with plaster, with a small tablet in the middle. In August, 1893, the plaster was partially removed in the presence of Canon Dalton, Mr. J. T. Micklethwaite, Mr. A. Higgins, and Mr. W. H. St. John Hope on the chance of finding some portion of the terra-cotta work; it had, however, been completely destroyed.

[102] There is an excellent engraving of the monument in Britton's *Architectural Antiquities of Great Britain* (London 1812), iii. pl. xii.

[103] To enable this monument to be brought into the chapel, a breach was made through the eastern end of the screen, which has since been filled up by a second doorway copied from the other; a totally unnecessary proceeding.

[104] Britton, *op. cit.* iii. pl. x, has a good diagram of the design of the west end. See Fig. 38.

[105] For other work in the chapel, probably for filling up the gaps caused by the removal of the old glass, and repairing the stonework, Kimberley sent in two other bills of £38 11s. 3d. and £54 3s. 7¾d., making a total claim of £232 4s. 10¾d. This amount was disputed by the chapter, who, after taxing the bill, concluded that £177 4s. 9¼d. was enough. They also employed one Nathaniel Stephens to survey the west window and submit an estimate of its cost, which he reckoned at £95 10s. Another estimate, put in by one Richard Bigge, only amounted to £42 3s. 9¼d. Kimberley thereupon threatened legal proceedings, and after some correspondence through his lawyer, was eventually satisfied with payments amounting in all to £220.

[106] Willement, *op. cit.* 10. He has also the following note as to the west window: "The same kind of alteration that was carried out in the altar window was intended to have been done here; the removal of all the mullions, and the introduction of a large picture which West had designed expressly for this purpose; a representation

of the crucifixion, including the two thieves, angels flying above, and the heads and shoulders of Roman soldiers seen below. The glass from this design had been considerably advanced by Forrest previous to his decease: it remains at present in its unfinished state in the chapter stores. With the approval of her majesty, the dean and canons have recently presented this glass to the lord bishop of Calcutta, as an embellishment to his cathedral church now in progress."

[106*] In consequence of the serious cracks and other injuries which had developed themselves, the nave vault underwent, in 1883, a careful repair at the hands of Mr. John Thompson of Peterborough, under the direction of Mr. J. L. Pearson, architect.

[107] *Gold a bend sable with three silver lozenges on the bend each with a saltire gules.*

[108] Perhaps for John Oxenbridge, afterwards canon from 1509 to 1522.

[109] This key is put in the wrong way round.

[110] The west windows of the aisles were for some time filled with transparencies by Forrest, from the designs of West, that in the south aisle representing the Nativity, that in the north aisle the Offering of the Magi. The following resolution of the chapter shows that these were the gift of King George III:

"1783. 16th June.

Dr. Lockman having signified to the Chapter the Kings desire that the South Window be ornamented something similar to the Window in the other Isle, at his Expence; It is agreed that Dr Lockman have permission to proceed in completing the same."

[111] By Chapter Act of 28th April, 1786, it was "Ordered that Emlin make a plan for two Doors to the Church in the North & South Aisles and an estimate of the Expence." Emlyn certainly made the new and present north door, but the south door remains apparently in the condition into which it was put in 1766.

[112] That is: 1. *Silver a cheveron and three eagles' legs rased sable*; 2. *Silver three long hose gules*; 3. *Vair three bends gules*; 4. *Barry of six pieces gules and ermine.*

[113] The following resolution is to be found in the Chapter Acts:

"1824. 13th March.

His Majesty having signified his pleasure that the Monument to the Memory of Her Royal Highness the late Princess Charlotte should be put up in St George's Chapel and the Urswick Chapel being fixed upon for that purpose, and it being deemed requisite to remove the Ancient Screen of the said Chapel, the Chapter being unwilling that a Memorial of one of their former Deans and a principal promoter of the Edifice of their noble Chapel should be lost.

Ordered, that the said Skreen be removed with the utmost care and be put up in the South Aisle of the Choir between the Monument of Chancellor Oxenbridge and of Bishop King."

Would that other Chapters always dealt with their priceless monuments in the same admirable manner!

[114] During the eighteenth century this chapel (see Pote, p. 67) was often called the Bread chapel from there being placed in it the loaves of a dole of bread instituted at the Restoration.

[115] The tomb and its grate are illustrated by Pote, *op. cit.* plate facing p. 380.

[116] The full text is given by Pote, pp. 382–3.

[117] See the engraving in Pote, facing p. 381.

[118] *Op cit.* 383. [119] *Op. cit.* 20. [120] XI. D. 28.

[121] The alterations in the amounts are not by the same hand as the bill.

[122] The existing box may be the survivor of a pair: one for offerings at master John Shorne's relics; the other for offerings at the altar of King Henry VI, to whom the ℔ would properly refer.

[123] "Et solut. pro ix asseribus de Waynscot emptis ad faciendum pulpitum in nova ecclesia et Carpentario pro facture [*sic*] ejusdem et fabri et pro ferramentis pertinentibus eidem x.s. vij.d." xv. 34, 60.

[124] He was treasurer of the household, president of the council, and chancellor of the exchequer.

[125] The payments for the quire vault do not seem to have been paid as regularly as laid down in the contract. In "The Kynges boke of paymentis begynyng primo die Octobris anno xxi. Regis Henrici vij^mi^" is this entry:

"Anno xxij^o^ Wedenysday vijth day of July [1509]

Item to William Vertue in parte of payment of C.li. for the Kinges grace and my Lorde prince for vautyng of the quere at Wyndesore. L.li." Exch. Tr. of Receipt, Misc. Book 214, p. 172.

Another payment was made a month later, in the reign of King Henry VIII:

"Anno primo iiij^to^ die Augusti [1509].

Item to Doctor Hobbis upon a Warraunt signed by thandes of William Vertue in full content of C.li. for vawting of the Chauncell of Wyndesore College L.li." Exch. Tr. of Receipt, Misc. Book 215, p. 21.

The following warrant of King Henry VIII appears also to refer to the same transaction:

"Henry R (*autograph*). By the King.

Trusty and welbeloved We grete you well. And wol and commaunde you that furthw^th^ upon the sight herof ye delyver unto our trusty clerc and counseillor Maister Nicholas West Deane of oure college w^t^in our Castill of Wyndesore or unto this bringer in his name the soñe of two hundred pounde whiche we assigned for the vawtyng of our collegiat churche w^t^in our said Castell by the oversight of our said counseillor to be bestowed and layed out for the spedy finishing and making up of the said vawte. Faille ye not thus to doo as we trust you And these our lres shalbe your sufficient warrant and discharge in this behalf Yeven undre our signet at or said Castell of Wyndesore the xv^th^ daye of July the thridde yere of oure Reigne [1511]

To our trusty and welbeloved servant Johñ Heron Tresourer of our Chambre." Accounts, Exchequer K.R. 417/7.

Nicholas West was dean 1509—1515.

There is also this further entry in the King's Book of Payments, which of course refers to the above warrant:

"Michaelmas Anno iij^o^ [1511].

Item to Doctor Weste Deane of Wyndesore opon a warraunt for the vawtyng of the Churche there. Whiche is to be Repaid by the Knyghtes of the Garter CC.li." Exch. Tr. of Receipt, Misc. Book 215, p. 138.

[126] The text of the above has been transcribed, with a few obvious corrections, from that printed by Wright and Halliwell in *Reliquiæ Antiquæ* (London, 1843), ii. 115. The original is there stated to be "preserved in the archives of the Dean and Chapter of Windsor." It cannot, however, at present be found. Transcripts of it also occur in Ashmole MS. 1125 [9].

[127] Waller MS. f. 204*b*. [128] *Ibid.* f. 205*b*. [129] *Ibid.* f. 206*b*. [130] *Ibid.* f. 207. [131] *Ibid.* f. 208. [132] *Ibid.* f. 220.

[133] For the same reason the north transept, unlike the south, seems to have been without the return round it of the pierced parapet of the aisles on each side. This has, however, been added of recent years. Nash's drawing, published in 1804, shows the appearance of the transept without it.

[134] It has a square rebated recess in its north end.

APPENDIX TO CHAPTER XXII.

The following is a complete description of all the baberies of the quire stalls. The letter A denotes the large middle subject, and B. C. the lesser carvings to the left (dexter) and right (sinister) of the middle subject respectively.

The descriptions have most kindly been carefully collated by Mr. G. C. Druce, F.S.A.

Upper rank. SOUTH SIDE.

1. The Sovereign's stall:
   - A. A wooden bridge of four main and two side arches over a stream. Across the middle of the bridge a wooden barrier or screen with a window (broken). The ends of the bridge are marked by beasts holding shields set upon the parapet. On the right side of the barrier stands a King in armour crowned and in a short surcoat, accompanied by a band of nine men all in armour and salades with raised visors. One of the men carries the King's crowned helm, another a battleaxe. In the King's right hand was an object now broken away. On the left of the barrier stands another King (head gone) also in armour and short surcoat. Behind him stand eleven men in armour with various weapons. The King is extending his left hand towards the other King, and perhaps held something in his right, but both hands are broken.
   - B. A castellated gateway and part of a bridge, both with water under. Issuing from the gateway is a beardless King, crowned, and in a short surcoat over his armour, preceded by three armed men and followed by others, on his way to the above meeting.
   - C. A square tent with three blank shields on top and three banners of St. George. In the opening of the tent stands a King in full plate armour, crowned, and holding the orb and sceptre, attended by four men-at-arms, two with axes. Behind the tent a beautiful semicircle of lilies or marygolds.

   This babery is of exceptional interest as depicting the meeting of King Edward IV and King Louis XI of France on the Bridge of Picquigny on 29th August, 1475.
2. A. A half-hexagonal gatehouse with four-centred archway, flanked by two square towers, with walls curving back from them, enclosing roof buildings. Over the gate two watchmen in salades.
   - B. An archer in leather coat and ridged headpiece sitting with his foot in the stirrup of a cross bow, and trying to bend it. Under his chin he holds a long arrow. On his left lies a curved shield *à bouche* charged with a cross. To his right are bushes.
   - C. A gunner in leather coat and ridged headpiece holding a hand gun which he points at the gatehouse in A.
3. A. A demi-angel holding a long plain scroll, the ends of which are held in their beaks by two eagles.
   - B. C. A feathered angel issuing from clouds and holding a blank scroll.
4. A. A jester in girded tunic with tight left sleeve and full right sleeve, and eared hood on his head playing on bagpipes; at his left side hangs a pouch. Before him is an empty rectangular trough. On his right is a lady in long gown with bell sleeves and tall head-dress, sitting on the ground with a falcon clinging to the upper part of her right arm, and a sleeping cat at her feet. Beyond is a rabbit warren. To left of the jester is a bareheaded man in leather coat laced up the front sitting on the ground, and holding with his left hand the lappet of his coat; a dog is approaching him from behind. The background is formed of "Noah's Ark" trees.
   - B. A man in leather coat and pointed steel cap with long feather, sitting on the ground and leaning over a very pointed buckler which he holds in his left hand.
   - C. A bareheaded man in sleeveless coat and loose hose, with a crutch under his right arm, lying on the ground and looking backwards. By him is a squirrel cracking a nut.

   [The bastard stall at the west end of the south stalls has no misericord.]
5. A. A monster, half a youth with fringed elbows, and half a lion, holding by a rope attached to its collar (which is studded with quatrefoils) a four-legged and crested dragon-like beast.
   - B. A dog coiled up on the ground trying to scratch his nose with his hind foot. About his neck is a collar and attached rope.
   - C. An elephant with castle-like howdah. Trees behind.
6. A. Two dogs (the left one collared) gnawing the opposite ends of a large bone.
   - B. An ape, with pouch by his side, holding up a comb in his left hand (right broken), and standing before a fox, who sits on an upturned tub with a short hood upon his shoulders and holds a bason in his forepaws. Round the edge of the carving crawl three snails.
   - C. An ape with a stole over his shoulders, and a collar round his neck with a chain therefrom fastened to a block on which he is seated, giving a benediction to a cat crouching before him; his left hand rests on the cat's head and the right is raised in blessing. Snails crawl round the edge of the carving.
7. A. Two wivers with knobbed backs and tails facing each other and biting the stem of a tree, the branches of which extend over them.
   - B. A beast, half ox, half lion, standing on a blank scroll.
   - C. A crouching unicorn (?) with head turned back and biting his tail.
8. A. On left, a fox in gown and hood (out of which hangs a goose) standing in a pulpit with outstretched left paw, and holding in his right a goose by the neck; before him two geese and behind him two more. On right, a holly bush, in which is an ape with a crossbow aiming at the fox.
   - B. A man with lower limbs of a lion, wearing a fantastic jacket and cap, and armed with a scimitar and Gorgon shield, striding athwart a dragon which is trying to bite the shield.
   - C. A wodewose with hair skirt, sleeved coat, and cap with upturned brim, pointing a spear at the ape in A. About him oak leaves and acorns.
9. A. Two men, naked save as to their drawers, wrestling in a cabbage garden.
   - B. Two craftsmen in short tunics, one with a hammer, the other with a long curved graver, standing on either side of a gigantic covered cup. On each side are snails.
   - C. A similar subject, but the cup is like a chalice with a cover; at sides are snails.
10. A. Two lacertine beasts entwining in a brake or grove.
    - B. A dog-like beast looking round at a frog which is descending on his haunches.
    - C. A dog with cowed tail turning round and biting the paw of a monkey who stands beside a palm tree.
11. A. Two fine dragons facing each other, with necks crossed over a skull in base.
    - B. A coiled dragon licking its uplifted wing.
    - C. A composite beast among foliage.
12. A. B. C. All carved leafwork.
13. A. Three bearded heads of men, full-faced.
    - B. C. A human face peering from between two hanging leaves.

14. A. A man in waistcoat and long cloak, with eared hood thrown back, sitting with outstretched hand on a cushioned seat in front of a naked woman, who sits on a similar seat. With her right hand she endeavours to cover her nakedness, and with the left tries to pull the man's cloak over herself. Between them is a tree with a bird in it, and behind the woman another tree and bird. Behind the man is a tree growing on a platform of two steps.
B. A spirited figure of a beast, partly a hippopotamus, partly a rhinoceros, as described by Pliny.
C. A dog standing on a flower, biting his tail, and scratching his back with a hind foot.
The principal subject of this babery seems to refer to the visit of Zozimus to St. Mary of Egypt as described in the Golden Legend.

15. A. A dog eating out of a pot set upon a trivet over a fire. Another dog is leaping upon and biting his shoulder, while a third lies coiled up asleep below. To the left a fourth dog is looking on greedily from behind a low wall.
B. A man in long apron and cap brandishing a ladle and a chopper. Before him is a tall mortar and pestle, and behind him a dresser with two platters on it and a pot underneath.
C. A swan with a youth's head, swimming beneath a flower.

16. A. A hairy wodewose riding on an unicorn against a hairy wild woman riding on a maned beast and piercing with a lance (broken) the unicorn's neck. Behind the man are trees, and behind the woman three towers.
B. C. A large water flower.

17. A. A bearded and wrinkled man's face between two large water flowers, the stalks of which issue from the corners of his mouth.
B. A bearded dog-like beast with a deep fin or crest down the back holding the stem of a plant.
C. A lion passant holding the twigs of a tree.

18. A. To left, a monster half merman, half animal, with double bushy tail with a head growing out of its chest and biting one of its fists; the left hand holds a fish, and the right points to another fish on its body. To right a mermaid with dragon's tail; arms both broken away.
B. The head of a woman in veil and wimple within a torse.
C. The head of a Paynim, bearded and hooded, within a torse.

19. A. The upper half of a fool with donkey's ears and protruding tongue, in jacket with slittered sleeves, holding in each hand a short stick.
B. C. A double rose.

20. A. A cockatrice fighting with another beast.
B. A dog-like beast biting the twisted stem of a plant.
C. A dog-like beast looking backwards.

21. A. An unicorn contending with a fearsome maned dragon-like beast.
B. A dog-like beast with wings for ears, within an open torse.
C. A hairy wodewose with twisted girdle about his waist and pendent dagger, kneeling on one knee and holding the stalks of a water plant.

22. A. A lion-like beast and a back-maned four-legged beast facing each other.
B. A crested bird, perhaps a heron, preening itself.
C. A web-footed eagle-like bird holding an eel in its beak and claws.

23. A. Three apes in a vine plucking grapes. On the stems of the vine several large snails.
B. An ape riding backwards astride a dog, whose tail he holds with one hand, while with the other he whacks him with a birch. Behind is a row of little bushes.
C. A lion with wiver's wings grabbing a man in a round cap and short smock, and holding a light, who is trying to run away.

24. A. A large rose bush with an ape on one side and a wiver on the other.
B. An ape and a monkey sitting at the foot of a tree, on top of which is a large snail.
C. A wiver with a man's crowned head and a dragon crouching at the foot of a tree on top of which is a snail.

25. A. A large rose bush with several snails in the branches.
B. A collared hound within a torse.
C. Within a torse, a hound scratching his head with his hind foot.

26. [Modern] A. A cross of St. George within the Garter, crowned, with the lion and unicorn crouching on each side.
B. C. The rayed rose badge of King Edward IV.

27. [Modern] A. A demi-angel holding a shield of St. George.
B. C. A large double rose.

Lower rank. West block:

1. A. Three friars (or monks), and a fox with a stolen goose, being trundled in a wheelbarrow by a demon into hell-mouth. Above is a large scroll, but uninscribed.
B. A Paynim in wreathed turban, loose-sleeved tunic, trousers and tight hose, with his left hand on his breast. His outstretched right hand held some object now broken away.
C. A Paynim (as last) with long shield in left hand, aiming a blow with a scimitar at a bearded man in hat and belted tunic who is standing before him.

2. A. A man with elaborate turban and richly dressed holding in his right hand a flower, and kneeling on the ground with his breeches down and buttocks bared. Round his neck is a long scarf, which passes under him and about the neck of another man who is kneeling close behind him. This second man has a large turban, puffed shoulders, and a scolloped edge to his tunic, and a wallet on his back.
B. A monkey riding backwards on a dog, whose tail he holds up with one hand while he belabours him with a birch with the other. The dog is trying to bite him.
C. A monkey pouring broth down the throat of a lean hound who is lying on his back. A second monkey, with a long and pointed scarf with dagged edges hanging round his neck, is holding up a flask.

3. A. A lion biting the hind leg of a dead dragon lying on its back.
B. C. A hairy wodewose, with a torse about his head, standing in a vine and holding a short staff or club.

4. A. A large dog-like beast, with his paw upon a lesser beast, looking round at a wodewose who is holding him by the tail and beating him with a club. Behind is a tree with tulip-like flowers.
B. C. A large seeded water flower.

5. A. On the left a four-legged demon with horns and wiver's wings putting food into its mouth with its left paw from a dish standing on a four-legged table. Beyond is a cooking pot with handles and feet resting on the ground. To the right a bearded old man in long gown and hood, probably a hermit, is ladling out food from the dish with a long ladle and apparently blessing it with his right. In the background divers trees.

B. A queer monster, half a man in a hood, and half with wolf-like quarters, looking backwards and holding a ragged staff.
C. A bearded man wearing a cap and short jacket, with a tail and legs ending in webbed feet, holding in his right hand a ragged staff, and over his left shoulder a bag from which water or seed is pouring.

6. A. A man kneeling on the ground over another, but prostrate, man, down whose throat he is trying to force a frog, while a second man holds his head. Behind to left is a third man holding the legs of the prostrate figure. All are clad in short jackets, breeches, and hose, and two wear caps.
B. C. A large water flower.

7. A. To left a figure of Death, as a skeleton (broken), clutching the right arm of a man, in long girded gown with dagger fastened in front, a chain round his neck, and a tall rounded cap, who is sitting on a seat in the middle. Behind the man are two flagons on a shelf, and to the right a table with lock-up top with a group of ten standing cups, and below it an iron-bound chest and a little coffer. Behind Death are two little houses.
B. Death coming from behind and laying his hand on the head of a man in loose jacket who is delving.
C. Death (broken) gripping the arm of an elderly man in loose coat and hose who holds a short flail (one badly broken) in each hand.

8. A. A large water flower from which issues on the left a fox who is leaping upon a rabbit; on the right a fox with a goose over his back running to seek shelter in the flower.
B. C. A large water flower.

9. A. A dog with his head thrust through a trivet and an overturned pot under him trying to escape from an old man who holds him by the tail with one hand and thumps him with the other. Behind the man on the ground is a leather bottle.
B. A man in billycock hat and girded tunic with pendent knife sheath, sitting on the ground and playing on a pipe (broken away) to a dog who dances before him on his hind legs. Oak leaves behind.
C. A sow standing on her hind legs and playing on the harp to three little pigs who dance before her on their hind legs. Behind is a large oak leaf.

10. A. St. George, bareheaded and on foot, in complete plate armour attacking with his sword a huge dragon, into whose face he thrusts his shield. The dragon's tail is coiled about the saint's leg. Behind is the princess kneeling, holding the lamb by a cord, in front of a castle wherein are the King and Queen.
B. C. Three large snails crawling over a rich mitre. The badge of bishop Beauchamp.

Lower rank. East block:

1. A. To left a bearded man in tunic and hose with a large pouch hanging from his girdle, creeping along with a kid or lamb on his back, whose hind legs are tied with a cord which comes under his chin. In the middle is a man in hood and tunic with pouch holding with one hand the ear and with the other apparently feeding or offering food to a kid or goat lying on the back of another crouching man.
B. A pelican vulning herself for four young ones in a nest.
C. A man and a woman, each half inside a large whelk shell, engaged in sword and buckler play. Between them three large mulberries or bunches of grapes.

2. A. A lion-like and a hog-maned beast, both with cloven feet, facing each other over a clump of small bushes.
B. C. A large water flower.

3. A. In front of a park paling, a collared hound chasing a hare. Beneath the hound is a snail and beneath the hare a frog.
B. A short-eared dog coiled up and scratching his ear with his hind foot.
C. A dog with his head bent down between his fore legs trying to bite his belly.

4. A. To left a gatehouse and houses on a hill. In front a man with brimmed hat, tunic, and undone hose lying on the ground with his buttocks bare. In front of him on the ground lie three combs. Behind and above him is a hawk's perch, with an ape giving away hawks'-bells, combs, etc. to two other apes, one of whom holds a hawk by the tail. Another ape is kneeling close up behind the man. Trees in background. This represents the old story of the pedlar robbed by the apes.
B. A drunken man in large turban, laced jacket with loose sleeves and skirt, and loose hose, trying to save himself from falling over by clutching the stem of a plant.
C. A jester in fool's cap, short tunic, and tight hose, standing with his legs apart and holding a fool's bauble.

5. A. Two leonine creatures head to head, one looking backwards.
B. A man in pointed cap, long ungirt tunic, and legs ending in dog's feet, holding up a scimitar with his left hand, and with his right the tail of a knotted dragon who stands beside him, trying to bite his left elbow.
C. A woman naked to the waist, with unbound hair and legs ending in bird's claws, and wearing a short petticoat, holding a ragged staff in her right hand, and in her left a small dog by the tail.

6. A. An ape armed with sword and buckler meeting a huge wiver in a wood.
B. A winged dragon with the veiled head of a woman, standing on a dead bird.
C. A monster with turbaned human head, dragon's wings, and tail and feet of a fox, crouching under a plant with a leopard's head as a flower.

7. A. A lion and a dragon in deadly combat.
B. C. A water flower.

8. A. Two men quarreling over a game of backgammon, the board and dice for which lie on a table between them. The man to left wears a long gown and is sitting on a bench. Behind him is a sideboard on which are two flasks and a leather bottle. With his left hand he is grasping the hair of the other man and with his right threatening him with a dagger. This the other is holding with his left hand and menacing him with something (broken away) in his right hand. The second man wears a cap, a short tunic, and tight hose, and is sitting on a box. Behind him is a large iron-bound coffer with a cat perched upon it, and beyond a small coffer.
B. Two boys in short tunics with hands tied, and knees drawn up through them, each with a short staff in his hands and trying to hit the other. Behind is a cluster of figs or pears.
C. A man in turban, long gown with pouch hanging from his girdle, sitting on a seat and handing over (?) a bag of money to another man sitting opposite to it, in a high hat laced up the side and a long gown.

9. A. A large water plant with two snails crawling about it.
B. C. A large leaf.

10. [Modern] A. The star of the Garter within the Garter and crowned, with lion and unicorn crouching behind, also with the rose and thistle.
B. C. The rayed rose badge of King Edward IV.

11. [Modern] A. A demi-angel holding a shield of St. George.
B. C. A large double rose.

Upper rank. NORTH SIDE.

1. The Prince's stall:
A. An elaborate representation of a castellated building, with gatehouse flanked by drum towers.
B. Two men in long tunics, tight hose, and shoes, carrying on their heads a boat-shaped wooden shield, on the side of which is a dormer window. On the end of the shield is a wheel for trundling it by.
C. A man with long hair, in tunic with girded scimitar, holding an axe in his left hand, crouched asleep (?) under a similar shield.
Shields like those carried by the men were often used in sieges.

2. A. A mermaid holding up a mirror and comb. On the left a castellated building on a rock rising out of the sea, with a moored boat carrying a little banner of St. George in the bow. To the left more rocks.
B. A crane or like bird preying upon an eel.
C. An otter (?) carrying off in his mouth a large fish.

3. A. To left, a man in skull cap and hooded jacket open down the front, hose and shoes, sitting on the ground at the foot of a tree. To right a naked woman, with long hair bound by a fillet, sitting on the other side of the tree, with her left hand trying to conceal her nakedness, and with her right hand pulling the man's skirt to cover herself. Behind is a length of wattle work supported at the ends by forked uprights, and a coney warren.
B. A naked man on horseback, with large and fantastic shield of St. George on his back, holding out a buckler and levelling a spear at a coney in A.
C. A couchant antelope, as a hunter armed with a bow and sheaf of arrows, and accompanied by a dog, which is pointing towards a coney in A bolting into its burrow.
The large subject is perhaps meant, like the similar babery in the 14th stall on the south side, to represent the visit of Zozimus to St. Mary of Egypt.

4. A. The head of a man with bat's ears with branches of mulberry issuing from the corners of his mouth.
B. Head of a beardless man in turban cap.
C. Veiled head of an elderly woman.
[The bastard stall at the west end of the north stalls has no misericord.]

5. A. To the left, Samson bareheaded and with long hair and beard, in short tunic girt with a long scarf, and tight hose and boots, standing astride a lion whose jaws he is rending asunder. Behind him a group of houses. To the right, Delilah in long gown and veiled head-dress holding out towards Samson in her right hand a mace (broken). From a button on her left shoulder a long scarf floats behind her. At back, trees and houses.
B. An ape with a ring about his middle sitting on the ground and eating something which another ape is giving him. Behind are trees. Round the carving a ring of crimped seaweed (?).
C. Two crested birds, probably hoopoes, attacking a third. Perhaps the old bird, as in the legend
All within a ring of crimped stuff.

6. A. B. C. Conventional foliage and fruit.

7. A. Back view of a man in round cap and short jerkin, standing with outstretched legs, with a hand upon the back of an eagle which is perched on each of his ankles.
B. An eagle with outstretched wings facing the spectator.
C. An eagle flying away from the spectator.

8. A. An ape with collar and chain attached to a wooden clog, sitting on the ground and holding under the chin a foolish-looking dog which stands before him. Behind are trees.
B. C. Conventional foliage.

9. A. A mass of conventional oak leaves.
B. C. A double rose.

10. A. A demi-eagle holding a large plain scroll.
B. C. A conventional flower.

11. A. A man in tunic with dagged sleeves and border, and turban with plume of feathers, holding the stalks of a mass of conventional foliage.
B. An eagle looking backwards and standing on a scroll.
C. A lion in front of a conventional plant, a leaf of which he is biting.

12. A. A leonine beast with man's turbaned head and drapery about the shoulders, pulling asunder the jaws of a long-eared beast.
B. C. Conventional flowers.

13. A. A beautifully designed griffin holding down a dog with his paw.
B. C. A water flower.

14. A. A fine griffin passant with expanded wings.
B. C. A water flower.

15. A. A swan swimming with three cygnets in front of her.
B. C. An eagle with expanded wings, looking backwards.

16. A. A feathered demi-angel with diadem and expanded wings holding a long plain scroll.
B. C. A water flower.

17. A. An amphisbaena, with knotted tail ending in a head, walking to the right.
B. C. A coiled wiver with wings expanded.

18. A. A mermaid with comb and mirror.
B. The emblem of St. Mark: a winged leopard standing on a scroll.
C. The emblem of St. Luke: a winged ox with a scroll in his mouth.

19. A. B. C. Conventional fruit and leafwork.

20. A. A long dog running across a warren, with conies bolting into their burrows.
B. A fox running away with a goose in his mouth.
C. A talbot dog standing and looking back.

21. A. Head of a demon, with a dragon on either side issuing with expanded wings from the corners of his mouth and biting his ears.
B. C. A rayed rose: the badge of King Edward IV.

22. A. A merman in tunic and beefeater hat, holding in one hand a buckler and in the other a bull's leg. Behind him are water lilies.
B. The emblem of St. John: an eagle with a scroll in his beak.
C. The emblem of St. Matthew: a demi-angel holding a scroll.

23. A. The face of a bearded man with long curly hair, between two couchant leopards.
B. C. A large round leaf.

24. A. A feathered demi-angel with extended wings, holding a plain shield.
B. C. An angel issuing from clouds, holding a plain shield.

25. A. An owl with its foot on a mouse being teased by two hawks or crows, each standing on a bush.
B. C. Two crows in a vine, menacing the owl in A.

26. [Modern] A. The cross of St. George within the Garter, with lion and unicorn.
B. C. A rayed rose, for King Edward IV.

27. [Modern] A. A demi-angel with extended wings holding a shield of St. George.
B. C. A double rose.

Lower rank. West block:

1. A. Eight men, all in armour, contending with a large bird which has knocked over and set its foot upon one, and is biting the toe of another who is prostrate.
B. A dog-like beast with bushy tail holding down by its forepaws a toad-like creature with long neck; trees behind.
C. A man in tunic and long hose lying down and trying to ward off a tiger-like beast which he has pierced through the neck with his sword; the beast is leaping upon him and trying to bite his face.

2. A. An eagle or falcon in a warren about to prey upon a coney at his feet.
B. Two birds on a conventional flowering plant.
C. A parrot and a swan biting the leaves of a conventional flowering plant.

3. A. A dog-like beast, looking back, with a scroll behind him, and standing in front of a leonine beast which has a paw on his breast, but is also looking back.
B. C. A beautiful water flower.

4. A. A large conventional flowering plant with snails crawling over it.
B. C. A conventional flower.

5. A. A wodewose with a torse round his head and another about his waist, sitting on the ground and defending himself with buckler and twisted club against a dog-like beast with curved horn.
B. A dog looking back.
C. A leopard.

6. A. A lion-like beast with human-looking face walking to the right.
B. A dog with human bearded face, in a vine with a snail above him.
C. A winged monster; in front a bush.

7. A. A devil with claw-like projections on his head reclining and holding up his tail, ejecting *ex ano* a man clothed in an apron and holding two small objects in his hands; a lesser devil seizes the man by the arm.
B. A man clad only in a short vest, sitting on the ground and drinking from a churn-like vessel. In front are a chopper and a bason. Behind him stands a winged demon with its forepaws on his head.
C. A winged demon drinking from a leather bottle.

8. A. A bear-like beast biting the left arm of a man in a girded tunic who crouches before it.
B. C. A double rose.

9. A. An eagle with wiver's wings fighting with a lean beast with webbed forefeet and bull's hind feet.
B. C. A couchant hind.

10. A. An angel in the clouds with spread wings holding a long scroll.
B. A lion devouring a dead monkey.
C. A lion fighting or playing with a beast like a bear; both standing on their hind legs.

Lower rank. East block:

1. A. A friar stooping down, with bare buttocks, ejecting *ex ano* a noisome beast. Behind him stands another friar with some object in his hand, and on the extreme right is a devilish beast covered with callosities with one claw on the head of the other beast.
B. An ape dragging along by his tail a dog which holds a bone and is looking back and yelping. At the sides are two snails.
C. A clothed ape sitting on a stool and playing the bagpipes. Behind him is another ape, also clothed, holding the chanter of the instrument and trying to shout down it.

2. A. A rayed rose ensigned with a crown between two lions. Leafwork behind.
B. C. A group of water flowers.
The large group is the badge of King Edward IV supported by the lions of the house of March.

3. A. A bearded and bareheaded man, in girded tunic, hose, and pointed shoes, kneeling on the ground and defending himself with a club against a winged dragon.
B. A leonine beast, gardant, with human-like face.
C. A dog-like beast looking back.

4. A. A naked boy being seized by the arms by a doggy monster on the left and a wiver on the right.
B. A lion-like beast looking back and trying to lick the tip of his tail.
C. A lion-like beast with slight mane, crested along the back.

5. A. A tusked antelope running to the left (perhaps for King Henry VI).
B. A post windmill with three sparrows carrying sacks of corn thereto.
C. An alehouse with bush-and-ring sign projecting from the gable. In front a large bird with a napkin or empty sack about his neck holding out a bowl to three smaller birds. Trees behind.

6. A. A lion's face between two wivers face to face, which are issuing from the corners of its mouth.
B. C. A water flower.

7 A. A boy in short tunic, tight hose, and pointed shoes, crouching on the ground.
B. C. A rayed rose, for King Edward IV.

8. A. An elephant (trunk broken) with a castle on its back, walking past a fortified town with houses and towers.
B. An ibis with a snake in its beak facing an unhappy-looking ostrich with horse's legs and hoofs, and a horseshoe in its beak. Another horseshoe on the ground.
C. An owl in a bush, with four little birds flying down to tease it.

9. A. A dog-like beast with wiver's wings facing a female beast like a hyena.
B. C. A bunch of three water flowers.

10. [Modern] A. St. George's cross within the Garter, with lion and unicorn supporters.
B. C. A rayed rose.

11. [Modern] A. A demi-angel with a shield of St. George.
B. C. A double rose.

CHAPTER XXIII.

THE BUILDINGS IN THE LOWER WARD (*Continued*).

THE LADY CHAPEL, AFTERWARDS THE TOMB HOUSE, AND NOW THE ALBERT MEMORIAL CHAPEL.

At the same time that the new chapel of St. George was being pushed forward towards completion under the first of the Tudor Kings, an important work was begun to the east of it.

The accidental fact that King Richard III had translated to Windsor from Chertsey the body of King Henry VI, who, though not canonized, was already regarded as a saint, had inspired King Henry VII, whose veneration for his great-uncle amounted almost to superstition, with the idea of enshrining him in a fitting chapel at Windsor wherein he himself might also be buried.

The old chapel of King Henry III, which had been refitted by King Edward III for his Order of the Garter, had now, through the building and bringing into use of the quire of the new chapel of St. George, become more or less derelict; King Henry VII accordingly proceeded practically to rebuild it, that it might serve the purpose he had in mind.[1]

The first document bearing upon the matter is a Bull of Pope Alexander VI dated 4th October, 1494, suppressing the Benedictine priory of Luffield, Northants, in the diocese of Lincoln, and annexing it to the college of Windsor: because "our dearly beloved son in Christ, Henry King of England . . . proposes to found and build beside the collegiate church of St. George in the town of Windsor and of the diocese of Salisbury, a certain chapel with a chantry under the invocation of the Blessed Virgin Mary, with a sufficient number of priests who are bound to celebrate in it for the safety of his own soul; also a hospital in the said town for poor folk," etc.[2]

By another Bull issued the same day, the Pope granted to the proposed new lady chapel "in which (the King) intends to choose his burying-place," the same indulgence as was assigned to the chapel of the *Scala Coeli* in the Cistercian abbey church of the Three Fountains (St. Vincent and St. Anastasius) without the walls of Rome.[3]

The work of rebuilding seems to have gone on uninterruptedly for several years; a "plat" had also been prepared for the monument which King Henry VII proposed to set up for King Henry VI, and his own tomb had actually been begun in the new lady chapel, when circumstances occurred which induced the King entirely to change his plans.

In February, 1497–8, the abbot and convent of Westminster, having heard of the King's intentions, submitted a petition that the body of King Henry VI might be moved from Windsor and translated to Westminster. The petition was referred by the King to the chancellor and his privy council, who issued summonses to the dean and canons of Windsor, and to the abbot and convent of Chertsey, as interested parties, to appear in the Star Chamber at Westminster on 26th February to make any objections to or proposals regarding the petition of the abbot and convent of Westminster.

On the appointed day the prior and a monk-bailiff appeared for the abbot and convent of Westminster, the abbot of Chertsey appeared in person on behalf of himself and his convent, while dean Christopher Urswick and two of the canons, John Seymour and Richard Nyk, appeared for the college of Windsor.

First the abbot of Chertsey alleged and pleaded, that the aforesaid body of sacred memory of Henry VI had been formerly buried within his monastery, and by Richard, lately in deed but not of right King of England, without the consent of him and his convent (as he asserted) had been violently exhumed and dragged forth, and notwithstanding the

protests of him and his convent, had been brought to and was in the aforesaid college; he accordingly asked and urged that restitution of the holy body to his monastery should forthwith be made.

The dean and canons of Windsor asserted that the abbot and convent of Chertsey had not only consented to the removal of the King's body, but that the abbot was himself the first, of his own free will, with his own hands to open the grave; that the abbot and convent neither of Chertsey nor of Westminster ought to be heard in the matter, because (as they asserted) that holy man Henry VI aforesaid while living had practically chosen his burying place to be made in the aforesaid college; and they urged that even though no choice of sepulture could be proved, possession was enough for them.

The representatives of the abbey of Westminster demanded the exhumation of the blessed body and its conveyance to their monastery for a threefold reason: 1, because King Henry had chosen therein the place of his burial; 2, because their monastery had for a long time been and was the burying place of the Kings and ancestors of the said Henry VI and was commonly known as such; and 3, because the King was their parishioner.

On the conclusion of the hearing the petitioners were ordered to commit their pleadings to writing, and submit them for consideration by the 2nd March.

On 5th March the privy council decided in favour of Westminster.[4]

On 26th July following (1498) the King executed the following indenture with the abbot and convent of Westminster:

This endenture made bitwene the most cristen and excellent King Henry the vijth by the grace of God King of Englond and of Fraunce and Lord of Irlond and George Abbot of the Monastery of Seint Petre of Westminster and the Priour and Convent of the same Monastery witnesseth that where the said King our souverain Lord to the pleasure of God and for the singuler affeccion and devocion that his grace hath to his Uncle of blessid memory King Henry the vjth lately begon to make and bilde of new the chapell of our Lady within the Collegeat church of Wyndesore entending to have translatid the body of his said Uncle in to the same and nygh unto him within the said chapell to have be buryed hymself. And sithens that our said souverain Lord hath ben duely enfourmed by his Counsell and otherwyse that for certen lawfull and resonable causis the holy body of his said Uncle King Henry the vjth ought to be conveyed and brought from the said Collegiat church of Wyndesore to the said Monastery of Westm^{r} and there with his fader of blessid memory King Henry the vth his moder Quene Kateryn and other his noble progenitours and auncestours sumtyme Kinges of this lond to be commytted to perpetuall sepulture. And therfor oure souverain Lord the King in consideracion of the premisses hath fynally determyned to convey and bring the said holy body of his said Uncle King Henry the vjth from the said Collegiat Church of Wyndesore to the said Monastery of Westminster and thereto be commytted to perpetuall sepulture in the chapel of our Lady within the church of the said Monastery the which chapell oure said souverain Lord entendith to make and bilde of new and in the same not ferre from his said Uncle to be buryed hymself. And because the body of his said Uncle can not be conveied and brought thider without grete costis and charges as well for the Pope is licence for the more suertie and confirmacion therof to be opteyned in that behalf as for suche grete expensis as must be made aboute the conveying and bringing of the said holy body from the said Collegiat Chirch of Wyndesore to the said monastery and the costis of the sepulture in the same and for diverse other many and grete charges that our said souverain Lord must bere by the chaunge and alteracion of suche thinges as his Highnesse to the laude of God the honour of his said Uncle hadde ordeyned and purposed to have made and done within the said College of Wyndesore. All which he now intendith to do and perfourme with Goddis grace within the said Monastery of Westm^{r} and for diverse other grete and resonable causis and consideracions The said Abbot Priour and Convent have bounden theym self to thuse of oure said souverain Lord by theire Dede obligatory sealed with theire Convent Seale of the date of thise presentes unto Sir Reignold Bray Sir Thomas Lovell Knyght and James Hubert to content and pay unto them Dli. of laufull mony of Englond to thuse of the said King our souverain Lord towardes his said costes and charges at certen dayes in the same dede obligatory conteyned and specified that is to say in the fest of the Nativite of oure Lord Jesu Christ next comyng after the date of thise presentes Cli and in the fest of the Nativite of our Lord Jesu Crist then next ensuyng CCli. and in the fest of the Nativity of our Lord Jesu Crist then next ensuyng CCli. In witnesse whereof &c.[5]

The payment of the £500 "for the removal of the body of the most illustrious King Henry VI from Windsor to the monastery of the Blessed Peter of Westminster" is duly entered among the "foreign payments" on the account of John Islip, sacrist of Westminster, for the year 16–17 Henry VII (1501–2).[5]

By a Bull of Pope Alexander VI of 20th January, 1499–1500, the gift of the suppressed monasteries of Mottisfont and Luffield to the new lady chapel at Windsor was transferred to the King's intended new chapel at Westminster.[6] And by further Bulls of 20th May, 1503, Pope Julius II authorized the transfer of the residues of Luffield Priory and the collegiate churches of St. Martin le Grand in London, and Tickhill in Yorkshire, to the new chapel at Westminster, confirmed the foundation of the chapel itself, and extended to it the indulgences granted to the *Scala Coeli* at Rome.[7] He also issued a commission to the archbishop of Canterbury, and the bishops of Winchester, Durham, and London, to

enquire into the merits of the late King Henry VI as proposed for canonization, and likewise granted a faculty to King Henry VII for the transfer of his uncle's body from Windsor to Westminster.[8]

This faculty, after reciting the Pope's wish to gratify and honour King Henry VII, states that since King Henry VI, his uncle and predecessor, had by the pains of his rivals first been despoiled of his kingdom and then removed to a dire prison, in which before his day, by the act (as it is believed) of the same rivals, he paid the debt of nature, and although King Henry V of famous memory and Queen Katharine his wife, his parents, and very many of his ancestors Kings of England had wont to be buried in the abbey of Westminster, and King Henry VI had himself, as some say, expressed his wish to be buried there, yet the said rivals, in order, as it is credibly believed, to extinguish the memory of the same King Henry VI, caused his body to be buried in the monastery of Chertsey, a place obscure and far from the concourse of men, and not decent enough for the burial of Kings, and there, when the Lord wrought some miracles, by the intercession, as it is piously believed, of the said King Henry VI, and an abundance of people had begun to flock to his tomb, the said rivals (no one knows why), of their own authority, and without leave of the Apostolic see, exhumed his body and caused it to be removed to the church of the Castle of Windsor, where it at present rests.

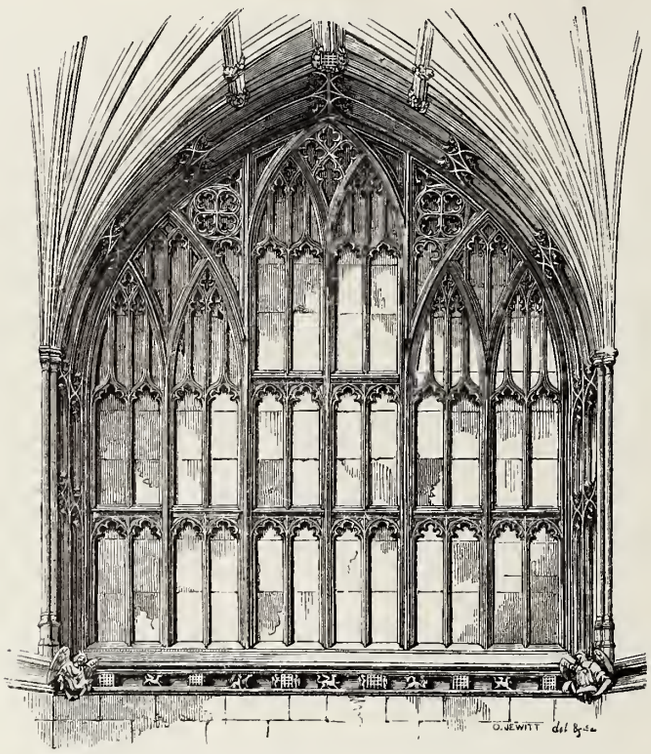


FIG. 41. WEST WINDOW OF THE LADY CHAPEL.

The Pope, therefore, thinking it unbecoming that a King of such fame should be defrauded of the honour of a royal burial, let alone the injury and hurt of the aforesaid monastery of Westminster, has yielded to the King's prayers on this behalf as honest and seemly, and by virtue of the apostolic authority and tenor of these presents has granted him licence and faculty for the exhuming of the body in the same church (since the dean and chapter had expressed their assent by their letters patent) and transfer of it to the said monastery of Westminster, there to be buried with due and accustomed ceremonies and honours after the manner of other Kings.

Despite all these preparations, the body of King Henry VI was not removed from Windsor, though King Henry VII in his will, made 31st March, 1509, three weeks before his death, for the last time recounts how he proposes "right shortely to translate" into the monastery of Westminster "the bodie and reliquies of our Uncle of blissed memorie King Henry the VIth."

It will be noted that in the indenture for the removal of the King's body made with the abbot and convent of Westminster in 1498, King Henry VII states that he has "lately begon to make and bilde of new the chapell of our Lady within the Collegeat church of Wyndesore entending to have translated the body of his said Uncle in to the same and nygh unto him within the said chapell to have be buryed hymself."

The lady chapel thus begun is structurally the present Albert Memorial Chapel, but it is a very different building from its thirteenth century predecessor. In the first place it is so much narrower, being only 28 feet in span as against a possible 36 feet, that it may almost be said to stand inside the old chapel. It is also a bay shorter at the west end, so as not to shut out the light from the east window of the great chapel, but this is compensated for by the building out of a three-sided apse on the east. Beside the apse, the chapel is five bays long, with a total internal length of 75½ feet, and has on the west, within the area of the old chapel, a vaulted gallery or passage from the outer ward into the cloister.

The reduction in width is evidently due to a desire not to intrude the buttresses on the north side into the cloister. The north wall has accordingly been built up within and against the thirteenth century wall so as to double its thickness up to the window sills, and the buttresses are built on top of it clear of the cloister roof. On the south side the older wall was taken down, but in order that the lady chapel might stand symmetrically with regard to the great chapel, the new wall was built within the line of the other, with its buttresses starting from the ground. The line of the old south wall can plainly be traced for some height up on the east face of master John Shorne's tower.

The chapel is entered from the passage or gallery at the west end, through a wide four-centred doorway, over which is a west window of twelve lights. (Fig. 41.) The other windows of the chapel all have four lights each, divided by transoms into three tiers, with tracery in the head. The building was apparently finished structurally by King Henry VII and covered with a wooden roof, but the projecting buttresses indicate that it was meant to be vaulted. Whether anything was done to furnish it, or whether any of the fittings of the older chapel were re-used, it is impossible now to say. The only point on which there is some evidence is the fact that King Henry VII had begun his own tomb in it in accordance with his intent to be buried nigh unto the projected shrine of King Henry VI. The following entries relating to it occur in the King's Book of Payments from 1491 to 1505[9]:

1501. 23rd July. Item to Master Esterfeld for the Kings toumbe 10 . 0 . 0 [p. 70]

1501. 18th Nov. Item to Master Esterfeld by warrant for the werks of the Kings toumbe at Windesor 10 . 0 . 0 [p. 70]

1501–2. 27th Jan. Item to Master Esterfeld for the Kings toumbe at Windesor 10 . 0 . 0 [p. 72]

1501–2. 11th Mch. Item to Master Esterfeld for the Kings tombe at Windesor 10 . 0 . 0 [p. 73]

1502. 29th April. Item to Master Esterfeld for the Kings toumbe at Windesor 38 . 3 . 2 [p. 73]

1502–3. 20th Jan. Item to Master Esterfeld for conveying of the Kings toumbe from Windesor to Westminster 10 . 0 . 0 [p. 79]

The master Esterfeld here referred to was John Esterfeld who became canon of Windsor in 1498. He was therefore only the paymaster of some craftsmen or workmen whose names have not been preserved. The large amount expended on the tomb, £78 3s. 2d., before its removal to Westminster shows that some progress had been made with it.

Soon after the accession of King Henry VIII an effort was made to finish the works of the lady chapel, which had apparently stood still since King Henry VII had changed his mind about it. The effort seems to have been due, not to the new King, but to the dean and canons, who on 20th December, 1511, entered into a contract (similar to that for the making of the quire vault) with William Vertue, freemason, by which the latter undertook to vault the roof of the lady chapel, and to finish the outside of the building with proper parapets and buttresses; also to finish the gallery between the chapel and "the church" (as St. George's Chapel is called), and to make a buttress abutting on master Shorne's chapel. The whole of the work was to be done by Michaelmas, 1514, for the sum of £326 13s. 4d.

The following is the text of the contract:

This Indenture made the xxth day of December in the iijrd year of the reign of our Sovereign Lord King Henry the VIII Betwixt Nicholas West Dean of the Collegiate Church of Windsor and the Chanons of the same on the one part and William Vertue Freemason on the other part Witnesseth that it is covenanted granted and agreed betwixt the said parties in manner and forme following that is to say

The said William Vertue covenanteth and granteth by these presents to vaute or doe to be vauted with freestone the roof of our Ladie Chapel within the Collegiate Church of Windsor aforesaid according to a platte designed and drawn for that purpose the counterpaine whereof is and remayneth in the hands of the said Dean and Channons and also to finish and perform the same Chapell without forth as well in making up the Vise and embatteling the same as also in making up Crests Corses and the Kings bests standing on theym to beyre fourth on squychons with armes as by the said Dean and Canons shall be thought most convenient.

Also the said William covenanteth and granteth by these Presents to make and perfectly fynish the Galarye betwixt the same Chapell and the Church after the manner and forme as it is begonnord and to vaute the same accordingly And to make also a Botrus butting on Master John Schornes Chapell.

Provided always that the principall Keyes of the said vaute of our Lady Chapell from the highe Altar down to the coming in of the same Chapell shall be more hollowe than the Keyes of the Boddy of the said College with the Kings armes Crowned with Lyons Antelopes Swanes Dragons and Greyhounds and bearing the said Armes.

Also the said William covenanteth and granteth by these presents to find all manner of stuff as stone lyme sand timber scaffolds boards nails and all other things necessary for the same work with carriage by water and by land and all manner of workmanship necessary and appertaining to the same.

Also the said William Vertue covenanteth and granteth by these Presents the said Vaute Galerye and botrus and all other things herein above specified shall be fully and perfectly made and finished before the feast of Saint Michael the Archangell that shall be in the year of our Lord God One thousand five hundred and

fourteen for which vaute galerye and botrus and all other things above specified made truly sufficiently and workmanly in manner and forme aforesaid to be done the said Dean and Channons covenant and grant by the Presents to pay or do to be paid to the said William Vertue or to his assigns CCCxxvjli xiijs iiijd. in manner and forme following that is to say the day of sealing hereof C.li. and at midsummer next following Cli and at Christmas after Cli in full payment of the said bargain And if the said William Vertue then say upon his truth that he hath not xxli more in the said bargaine then the said Dean and Channons shall pay or doe to be paid to the said William or to his assigns xi xiij^{s} iiij^{d} over and above the said CCCxxvi xiijs iiijd.

And where the said William Vertue and Henry Redmayn Freemasons by their several obligation bearing date the day of making of these presents be bounded to the said Dean and Canons in the sum of CCCC.li payable at a certain day contained in the same obligation as by the same obligation more plainly doth appear Nevertheless the said Dean and Chanons covenant and grant by these Presents that if the said William Vertue well and truly holde kepe and perform all and singular covenants grants and agreements above specified on his parte to be holden kept and performed Then the said obligation to be void.

In witness whereof to the one part of these Indentures remaining with the said Dean and Chanons the said William Vertue hath put his seale and to the other part remayning with the said William the said Dean and Chanons have put their Chapter Seale the day and year aforesaid.[10]

Although it is clear, since they exist, that the gallery was finished and vaulted, the parapet and pinnacles raised, and the vice to the roof made up and battled, it is very doubtful whether the vault described in the contract was ever undertaken; there is certainly no further record or notice of it. The "Kings bests," too, seem never to have been set upon the "corses" that surmount the buttresses; at any rate they do not appear in Hollar's engravings, which show those on the great chapel. It will be noticed that they were to carry "squychons with armes," and not vanes, as in the earlier series. The "botrus butting on Master John Shorne's chapell" was duly built, to give the support needed through the taking down of the west wall of the old chapel which stood upon its line.

There are reasons for believing that the effort noted above to complete the lady chapel originated with no less a person than Thomas Wulcy, who, while dean of Lincoln, was appointed on 17th February, 1510–11, to a canonry at Windsor, which he held until his election to the bishopric of Lincoln early in 1514. A few years later the lady chapel at Windsor must have been granted or handed over to Wulcy, now archbishop of York and cardinal, and in it was set up a most sumptuous monument for him.

It was the work apparently of the famous Florentine artist, Benedetto da Rovezzano, who received for his labour upon it from June, 1524, to June, 1529, the sum of 4250 ducats, or £956 5s. Benedetto possibly began it earlier, and in a letter to the cardinal asserts that he had paid more than the £950 out of his own money and that he owed as much for materials employed; he also mentions incidentally that the gilding alone will cost £800![11]

When Wulcy was disgraced in the autumn of 1529 his costly tomb, with other of his effects, was seized by the King; and a year later, apparently while he was living at Cawood in October, 1530, the unfortunate cardinal sent to Crumwell, asking him, "among other things to procure the sending hither (*i.e.* to *York*) of mine Image, with such part of the Tomb, as it shall please the King that I shall have; to the Intent that now being at my Church of *York*, I may order and dispose the same for my Burial, which is like, by Reason of my Heaviness, to be shortly."[12]

No notice seems to have been taken of this appeal, and Wulcy's arrest and his death on 29th November rendered it unnecessary to take any steps with regard to it.

Soon after the cardinal's disgrace and death, two inventories were drawn up, one by Benedetto himself, the other as a revised version with additional particulars, by an English hand, to show how much of the tomb was finished, and how far it could be converted into a monument for the King. Through the fortunate preservation of these inventories[13] it is possible to form a tolerably clear idea of what Wulcy's tomb was like.

It consisted of a "tombe of stone black touch," 7 feet long, 4 feet wide, and 2½ feet high, with "iiij leves of copper fixed uppon the iiij corners of the said tombe stone of touche," each of them 1½ foot long and ungilt. "The base of the said tombe conteyning xij peces of black touch and viii peces of white marble" was 8 feet long, 4 feet 4 inches wide, and 2 feet high, and rested on a "steppe of black touch conteyning viii peces called scalyons going square about the said tombe." There were "vij peces of copper graven wrought like cloth of gold to lye uppon the said tombe all gilt and burnished," upon which was to be laid "the ymage of the Cardinall all gilt and burnished" with "ij griphons to be at the fete of the said ymage all gilt and burnished." On the corners of the step stood "iiij grete pillers of copper curyouslye graven, every piller conteyning in length ix fote

and every of the same pillers being of x peces, whereof v peces conteyning the halfe of one of the said iiij pillers ben all redie gilt and burnished." There were also " iiij aungelles w^t^ candlestickes in their handes to stande upon the said pillers conteyning in length every aungell iij fote and iiij ynches not gilt." On either side of the tomb were " iiij aungelles knelying to stande at the hede and fete of the tombe, every aungell conteyning in length ij fote and viij ynches all redie gilt and burnished." The angels seem to have carried, or been designed to carry, respectively: " a Cardinall's hat w^t^ xij buttons and certen stringes of copper all gilt and burnished "; " a crosse w^t^ a staff and figure of the crucyfyx in the toppe gilt and burnished "; and " ij pillers all gilt and burnished." There were " ij grete peces of copper being garnysshed w^t^ sondrye devyses made for the epitaphes fixed to eache side of the tombe," $3\frac{1}{2}$ feet long and 2 feet wide, not gilt; and also " iiij naked children to stand at the hed and fete of the tomb to holde the armes," each 2 feet 9 inches high and all gilt and burnished. The pairs of children supported between them " ij scutchins w^t^ the armes of the said Cardinall all gilt and burnisshed." Set probably about the tomb were " xij litle figures of a fote long the pece, representing the ymages of certain saincts all gilt and burnished," and there were also " xiiij small scutchins of dyvers sortes conteyning in them the armes of the said Cardinall w^t^ the armes of such churches as he hath been promoted unto."[14]

After Wulcy's death the King had no compunction about converting the tomb into one for himself, and the longer of the inventories is subdivided into such items as could be used " For the Kinges Highnes " and the " Thinges to be ordered at the King's pleasure." These latter include the items personal to the cardinal, namely his effigy and the griffins at his feet, the two " scutchins " of his arms, and the fourteen " small scutchins " with the arms of his churches, the twelve little images of his avowries, together with the hat, cross, and pillars carried by the four kneeling angels.

The necessary work to convert the tomb into that of King Henry VIII, whose name it must bear in future, was carried out by Benedetto da Rovezzano, with the help of his assistant, Giovanni da Maiano, and others, who were working upon it from 1530 to 1536. Sufficient documentary evidence exists to indicate what the actual changes were, but owing to the tomb eventually having been left unfinished, it is not possible to describe it as accurately as the cardinal's.

The alterations carried out or intended were apparently as follows:

i, the removal of the effigy and such decorations as were personal to the Cardinal;
ii, the raising of the original tomb and its base upon a podium about 5 feet high, made of marble or touchstone, ornamented above and below with a bronze frieze;
iii, the substitution of a sword, sceptre, and two orbs for the hat, cross, and pillars carried by the kneeling angels;
iv, the substitution of the royal arms, crowned, for those of the Cardinal held by the pairs of boys at each end;
v, the replacement of the original four corner pillars by eight (or ten) taller pillars, each 10 feet high, and carrying an image of an Apostle, with smaller standing images arranged about the base of each pillar;
vi, the addition between the pillars of as many tall candlesticks, each 9 feet high;
vii, the substitution of the King's effigy for that of the Cardinal.

All the metal work was to be of bronze, and gilded. The first idea seems to have been to attach a number of candelabra to the pillars about the tomb, but for these were eventually substituted the great standing candlesticks, only four of which were apparently completed.

To the east of the tomb was to be an altar, surmounted by a rich canopy, with four kneeling figures of angels on top, supported on four pillars on stilted bases decorated with attached figures, and with sixteen children, each holding a candlestick, standing on the bases; the whole to be of gilded bronze. The four pillars are described by Benedetto in his list as " iiij pillers whiche was lefte of the awter of King Henry the vijth whiche were not sufficient to stand to the weight of the said awter whiche Master Peter Torrygan hadd made of the said pillers whiche apperteyneth to the Kinges most noble grace."

Both altar and tomb were to stand within a bronze closure " all in copper carven and curiously intayled and shalbe in height 4 foote and a halfe parte of mettall and parte of blacke and white marble." This was to have in it " 4 doares brekinge in the middest cont. in height 5 foote in bredth 3 foote di." For it were reserved the four other images of the Apostles like those set upon the great pillars about the tomb.

Why this sumptuous monument was left unfinished is uncertain. Mr. Higgins suggests that " the troubles connected with the ' Pilgrimage of Grace ' may have induced Henry to discontinue the expenditure on his monument, or the failing health of Benedetto, who is stated by Vasari to have suffered in his eyesight from his labours in connection with the furnace in England, may have caused him to return to Italy."[15]

King Henry VIII died on 28th January, 1546–7, and in his will, dated 30th November previously, are the following directions as to the disposal of the bodies of himself and Queen Jane Seymour (who had been buried in the middle of the quire at Windsor in 1537), and the completion of his tomb :

we are content, and also by these presents, our Last Will and Testament, doe will and ordaine, that our bodie be buried and enterred in the quire of our College of Windsor, midway between the stalles and the high altar ; and there be made and set, as soon as convenientlie maie be donne after our descease, by our executors, at our costs and charges (if it be not donne by us in our lifetime), an honourable tombe for our bones to rest in, which is well onward and almost made therfore already, with a fair grate about it, in which we will alsoe the bones of our true and loving wife Queene Jane be put alsoe, and that there be provided, ordained, made and sette, at the costs and charges of us, or by our executors (if it be not donne in our lifetime), a convenyent aulter, honorablie prepared and aparelled with all manner of things requisite and necessarie for dailie masses there to be said perpetually as long as the world shall indure.

In the Acts of the privy council, under date 28th August, 1551, is the following :

Lettre of thankes to the Deane and Chapiter of Westminster for their conformitie in yelding parte of their Dortor to be layd with his Majesties Threasury Houses for thinlargement of the same, and lycensing them to repayre their howse where his Hieghnes father's tombe is a working and wherin Modena dwelleth, and for taking downe somme parte therof that may well be spared, without hyndering of the making of the same tombe and Modena's habitacion.[16]

This entry certainly implies that some further work was being done on King Henry's tomb after his death, and the association with it of the name of Modena suggests that he was the craftsman to whom it was entrusted. Nicola da Modena was a carver, painter, and moulder who was working in England as early as 1537 for King Henry VIII at the wages of £10 a year (raised in 1539 to £20) and a livery gown worth 20s. He was here as late as 1553 when he made the " picture " or representation to be carried on the coffin at the funeral of King Edward VI.[17]

" The King my father's tombe to be made upp " is one of the instructions given by King Edward VI in the minutes for his last will, as transcribed by secretary Petre.[18] With his death, however, all work upon the tomb certainly came to an end.

During the reign of Queen Elizabeth a report (undated) was made to the lord treasurer, lord Burghley, by someone who inspected the tomb of King Henry VIII at Windsor and took note " of the speciall thinges there wantinge and a note of the waighte of old metle," etc.[19] But nothing came of it.

One of the few original paragraphs in Paul Hentzner's Itinerary, under the year 1598, describes in his account of his visit to Windsor his impression of the tomb under notice in a passage which may thus be translated :

In this further quire or appendage of this Chapel, there were shown to us certain preparations for the very magnificent tomb of Cardinal Wulcy, afterwards beheaded (!). There are about it eight great pillars of brass ; nearer the tomb four made in form of candlesticks. The tomb itself is of white and black marble, etc. All which things, it is reported, are being reserved for the burial of Queen Elizabeth. The expenses already made in this matter are reckoned at over £60000.[20]

It is curious that Hentzner does not mention the closure that certainly stood about the tomb, and of which Speed gives even the inscription to be seen upon it :

in the inclosures of whose Grates is curiously cast this Inscription, HENRICVS OCTAVUS REX ANGLIAE, FRANCIAE, DOMINVS HIBERNIAE, FIDEI DEFENSOR.[21]

Ashmole has the following note respecting the chapel :

*Ex relatione Dan. Stokes, nuper unius Canon. Coll. de Windesor.

This place* King *Charles* the First, of ever blessed and glorious memory, intended to enlarge, and make fit and capable, not only for the interment of his own royal Body, but also for the Bodies of his Successors Kings of *England*, had not bad times drawn on, and such, as with much ado, afforded him but an obscure Grave, neer the first haut-pace in the *Choire* of this *Chappel*, his Head lying over against the eleventh Stall on the Soveraign's side, and in the same Vault, where the Bodies of King *Henry* the Eighth, and his last Queen yet remain.[22]

The tomb of King Henry VIII remained undisturbed until 1646, when, in conformity with an order of the House of Commons of 1643 for the " removal of scandalous monuments and pictures " the whole of the bronze work of the tomb, including " a statue of brass," presumably that of the King, was removed and sold for over £400. The four great

candlesticks described by Hentzner found their way over sea, and fell into the hands of Anthony Triest, bishop of Ghent, who gave them to the church of St. Bavon in that city, where they may still be seen.[23] A cast of one is in the Victoria and Albert Museum at South Kensington, and two other copies are used as standing candlesticks in the presbytery of St. Paul's cathedral church in London. What became of the rest of the bronze work is not known.

Although despoiled of all its metal ornaments, the marble work of King Henry's tomb seems to have remained intact, despite an order in 1680 to remove four black marble stones that apparently belonged to it[24]; and the outline of its platform is shown on Hollar's plan, and more accurately in that published by Lysons in his *Magna Britannia* in 1812, as an oblong with cut-off corners, about 26 feet long by 13 feet wide, with a projecting step (probably one of four originally) on the north side towards the west.

Since the apparently abortive attempt in 1511 to vault the chapel in which King Henry's tomb stood, no change seems to have been made in the chapel itself till the end of the seventeenth century. It narrowly escaped total destruction in connexion with the proposal in 1678[25] to erect upon its site a mausoleum and monument in memory of King Charles I, but this was abandoned, and "Worke done at Henry the Eighth's Chappel" by John Martin, plaisterer, is mentioned in the account of the operations in the Castle during the years 1680–82. Certain repairs to the stonework were done at the same time by John Clarke and George Pile, master masons. These works seem to have been preparatory to the decoration of the chapel by Verrio, for in the next account, for 1682–4, is the item: "More to him for painting and adorning the Ceiling, Side Walls and End Walls of Henry the Eighths Chappell in Windsor Castle according to Agreem^{t} of One Thousand Pounds & now there is entered the value of soe much painting that is done $_{\text{viijli.}}^{\text{c}}$" "Mouns^{r} Cousin" was also paid "for guildinge the Kings Armes in Henry the viijth Chappell." Whatever further works were in contemplation were put an end to by the death of King Charles II on 6th February, 1684–5, and the only other reference to the above works is the payment to Verrio in the account for 1686–8 of the balance of £300 still due to him.

In Pote's description of the chapel he quite wrongly states that, "in the reign of K. *James* II. this Chapel was fitted up for the service of Popery," since the later accounts show that nothing further was done to the building. He goes on to mention the painting of it by Verrio and laments that the chapel "which might be an Ornament, should be suffered to run to ruin." He further adds:

As the Painting on the Cieling promises in a short time to be entirely decayed, and has been regarded as part of the best of *Verrio*'s performances, a short description of it will here be given.

K. *James* II. in the Robes of the *Garter*, holding a Scepter in his Hand, is seated triumphant on an Arch treading down a *Hydra*; near this Prince is represented *Mars* destroying and beating down Faction, Fury, Rebellion, &c. over his head is held an *Imperial* Crown by the Figures of *Time* and *Peace*; and above this is the representation of Plenty holding a scrowl with this Inscription, *Concordia Fratrum*. On the right hand is *Jupiter* attended by a Group of Figures, one of whom holds a Crosier to represent the Church; also a Mercury relating the glory of the Monarch.

At the *East* end is *Fame*, holding in her right hand an Oval of King *Charles* I. in her left hand the same of King *Charles* II. Over the head of the first of these Princes is a scrowl inscribed *Calamitas Publica*.

There are other representations of *Plenty* and *Peace*; also the *Rose* and *Thistle* denoting the Union of the two Kingdoms; the Emblems of the Order of the Garter; and the Chapel is in many places ornamented and finely painted; all which by neglect, is now hastening to decay.[26]

Such was the condition of things in 1749.

During the extensive repairs and alterations carried out in the Castle by James Wyatt, the Tomb House was taken in hand, and in his accounts are the following entries relating to it:

1800. Extra Survey. Christmas:
John Slingsby, mason, *inter alia*, "Munnions & Crotchet heads to five new Windows at the Tomb House, New Pinnacles, blocking course & Cornice in front of D^{o}."[27]

1801. Michaelmas Quarter:
John Slingsby, mason, "In a new Portland battlement to Four Openings between the Pinnacles at the Tomb House."

Christmas Quarter:
To the same, "In a new Portland Battlement to one opening between the Pinnacles at the Tomb House."

Christmas Quarter. Extra Survey:
"In 3 New Portland Windows at the Tomb House."[28]

1803. Christmas Quarter. Extra Survey:
John Slingsby, mason, "In new Windrush Cornice blocking & pinnacles & in a new Portland Battlement to the East end of the Tomb House."[29]

1804. Christmas Quarter. Extra Survey:

John Slingsby, mason, "In new Windrush Cornice and Pinnacles Portland blocking ashlar, and battlements to the north front of the Tomb House."[30]

On the completion of the repair of the building a proposal was made to construct under it a vault or burying place for the members of the Royal House, and on 3rd November, 1804, the dean and canons passed the following act:

Resolved that Permission be given to Mr. Wyatt to make an Entrance from the East End of St. George's Chapel, into the Vault intended to be Erected under the Adjoining Building called the Tomb House, and that the Steward and the Treasurer of the Chapter be requested to communicate this Resolution to Mr. Wyatt and to superintend the Execution of the Work.

The royal vault was not completed until 1810, and is entered by a passage from a descending flight of steps in the ambulatory behind the altar of St. George's Chapel.[31] It is excavated in the solid chalk, and consists of one large chamber, lined with masonry and covered by a flattened stone vault carried by a row of four octagonal pillars down each side. The vault extends under the whole of the area of the chapel above, and has a deep recess at the east end which originally contained the coffins of King George III, Queen Charlotte, the princess Amelia, and two young sons, but is now filled with a stone altar lately set up on three steps, with ornamental panelling behind. The pillars also carry four-centred arches, three of wide span with a narrower arch at each end, behind which are deep recesses filled with shelves for coffins. A few years ago all the coffins then in the vault were stripped of their original crimson, purple, or blue velvet coverings, and enclosed in outer cases of a uniform pattern of polished oak with brass furniture. They now have in front of them light gratings of open ironwork added in 1900. The vault contains room for forty-eight ordinary coffins, and is at present barely half full. The earliest interment was that of the princess Amelia, youngest daughter of King George III (*ob.* 1810);[32] and the latest that of King Edward VII, who here rests with his predecessors King George III, King George IV, and King William IV. Queen Victoria is buried in the mausoleum at Frogmore with the Prince Consort.

The construction of the royal vault beneath the Tomb House unfortunately involved the destruction of its old floor and the removal of the last remains of the monument of cardinal Wulcy and King Henry VIII. The component parts of this were, however, not destroyed, but put into store, and when it was decided in 1808 to execute a memorial for lord Nelson in the crypt of St. Paul's cathedral church, the marble sarcophagus and the base on which it rested were sent to London and set up over lord Nelson's grave.[33] There they may still be seen.

In connexion with the formation of the royal vault Mr. Poynter has the following note:

In 1810, the design originated by Charles I. of establishing a Royal sepulchre at Windsor was carried into effect, and a vault constructed under the Tomb-house, to the extent of nearly the whole area of the building, with an entrance and subterranean passage from the choir of St. George's. The superstructure had been previously repaired and the roof restored, with a view to its appropriation as a Chapter-house for the Order of the Garter. The ceiling was to have been emblazoned with the arms of the Knights, and whole length figures of distinguished members of the order were to have occupied the compartments of the West end, but the design was dropped and these decorations were not completed. The present groined roof is the work of Sir Jeffry Wyatville, and is in accordance with the design of the original architect, as indicated by the springers which were prepared for it.[34]

Mr. Poynter adds in a footnote: "The intention of converting the building into a Chapter house was again revived by William IV. and again dropped."

Despite Mr. Poynter's statement, it is certain from the accounts that have been preserved not only that a very considerable amount of work was done in and about the Tomb House, but that it followed upon the making of the vault, when the building no doubt needed to be put into order again. A good deal of repair was done to the roof, and a new plaster ceiling with armorial decorations was put up, and the greater part of the painted figures completed. The account for all these works is as follows:

1814. Christmas Quarter:

In fitting up Cardinal Woolseys Tomb House (Roof repaired, £676 15s. 4½d.; Masons' work, £106 4s. 1d.; Joiner, shields for ceiling, £151 3s. 0¼d., & £14 7s. 6½d.; Plasterer for new ceiling £1211 2s. 0¾d. = £2159 12s. 1d.).

Henry Milbourne, herald painter (For 302 emblazoned shields of Knights of the Garter from the foundation, @ 25s. £377 10s. and for 92 others @ 2s. 6d. £11 10s. = £389).

Matthew Wyatt, Historical Painter, "For Twenty Eight Pictures representing the Sovereign, Knight Companions, and Officers, the Founders of the Most Noble Order of the Garter

Windsor Castle. Interior of the Albert Memorial Chapel, formerly the Lady Chapel.

whole length Figures as large as the Life in Armour with their Surcoats Richly Emblazon'd the Robe of the Order of and Ensignea [*sic*] of Office painted in the new Chapter Room of the Order of the Garter at Windsor.

Three Fourths Finished	..	..	1323 : 0 : 0
Cr. By Cash received on acct.	..	..	150 : 0 : 0
			£1173 : 0 : 0"[35]

The latest page in the history of the building under notice is shortly written upon a panel on the north wall, over a doorway that led into the ancient vestry:

The Wolsey Chapel.
Erected above the Royal Tomb-house.
Having been restored and beautified
By Her Majesty the Queen
In Memory
Of the lamented Prince Consort
Is henceforth entitled
The Albert Memorial Chapel
December MDccclxxiv.

Prince Francis Albert Augustus Charles Emmanuel, duke of Saxe-Coburg and Gotha, was married to Queen Victoria on 10th February, 1840. In 1857 he was created Prince Consort, and died at Windsor Castle on 14th December, 1861. Although his body was laid to rest in the mausoleum at Frogmore, where Queen Victoria's remains also lie, a costly cenotaph to his memory was set up in the chapel which has now been named after him, and from 1863 to 1873 an elaborate scheme of decoration was carried out within the building itself.

The floor and steps are throughout of marble and mosaic, and along the walls below the altar platform is a marble bench, with elbows at intervals. The walls are panelled as high as the window sills with various coloured marbles. The altar is raised on two steps, and stands against the east wall. It consists of a marble slab set upon a cedarwood frame with inlays, and has a red marble shelf behind from which rises a reredos with marble and mosaic frame. This encloses three canopied figures, of Our Lord rising from an invisible grave, and two figures of angels, one holding a cup and the crown of thorns, the other embracing the foot of the Cross (the upper part of which is not shown). About the apse is a dado with flowers and fruits inlaid in coloured stones in white marble lozenges, over which are white marble reliefs with scenes from Our Lord's Passion. Higher up are large pictures of inlaid and coloured marble work flanked by small white figures of the Apostles, and surmounted by busts of the Evangelists and angels holding emblems of the Passion. As the altar platform includes the first bay of the chapel as well as the apse, there are two pictures on either side, namely: (N.) the Agony in the Garden, and (N.E.) the Deposition; with (S.E.) Christ in the Tomb, and (S.) the Ecce Homo. All four panels are dated 1869. The series of pictures is continued along the sides and west end of the chapel with intermediate figures of Virtues, as follows:

North Wall.

Jeremiah and Jerusalem mourning for Josiah (1869).
Resignation.

Jehoshaphat causing the people to be taught (1868).
Prudence.

Solomon receiving tribute from the Kings of the earth (1867). Inspiration.

David with harp (and other harpists) saying "Speak Lord," etc. (1866).

West Wall.

Nathaniel kneeling under the fig-tree.
Sincerity.

South Wall.

Death-bed of Jacob (1868).
Ruth and Boaz as Charity.

Joseph being invested by Pharaoh (1868).
Justice.

The return of Abraham and Isaac from Mount Moriah (1867).
Submission.

Moses blessing the Israelites before his death.

West Wall.

Daniel in the lions' den.
Fortitude.

The west door has an alabaster architrave, enclosing a white marble relief of the Entombment as a tympanum, and is flanked by large canopied figures on pedestals of the angel of Death holding a skull, and the angel of the Resurrection with a wreath of *immortelles*.

All round the chapel above the marble work and below the windows is a gothic cornice with dragons and greyhounds alternating with portcullises, interrupted between the bays by angels holding shields under the vaulting shafts. The west window is blocked up with mosaic pictures of various eminent persons connected with or benefactors to the college of Windsor. The side and eastern windows are filled with painted glass by Clayton

and Bell; to the north of the altar with incidents in the Garden of Eden; to the south of the altar with quires of angels; in the apse with Gospel scenes of the life of Christ; and on the north and south sides of the chapel with the ancestors of the Prince Consort and their armorial ensigns.

The ribbed vault has carved bosses, with the interspaces filled in (by Salviati) with mosaic panels with angels holding shields of arms. The vault is carried by triplets of shafts resting on angel corbels, but in the apse the shafts start from the floor.

The doorway in the north wall is four-centred with flowered spandrels and richly coloured. Over it is the inscription already quoted.

In front of the altar is the cenotaph of the Prince Consort, consisting of a marble tomb surmounted by a white marble effigy in fluted armour.

In the middle of the chapel stands the magnificent unfinished monument, by Alfred Gilbert, to prince Albert Victor Christian Edward, K.G., duke of Clarence and Avondale, who died 14th January, 1892.

To the west of the prince's tomb is a third, in white marble with effigy, to prince Leopold George Duncan Albert, K.G., duke of Albany, who died 28th March, 1884.

The whole of the marble mosaic work was executed by M. Jules C. Destreez from the designs of Baron H. de Triqueti, whose monogram occurs on each of the large marble pictures.

The general restoration was carried out under the direction of Mr., afterwards Sir, George Gilbert Scott, architect.

Externally the chapel has on the south and east a plinth similar to that on St. George's Chapel, with a belt of ashlar up to the window sills, and is divided into bays by boldly projecting buttresses. On the north the buttresses start, as already noted, from the top of the thickened wall, at the level of the window sills.

Below each of the south windows is sculptured a portcullis, alternately by itself, and supported by the dragon and greyhound with other devices over. The buttresses are of two stages, weighted as in St. George's Chapel, with squared "courses" for images of the King's beasts, and have badges carved upon the upper half, either a portcullis, with or without supporters, or the royal arms and supporters of King Henry VII. Almost all these badges are modern copies of decayed originals. Over the windows is a cornice with portcullises, roses, etc. along the south side, but plain on the north. On the south and east is an open traceried parapet of Portland stone, and along the north side a plain battled parapet, also of Portland stone, part of the repairs effected by James Wyatt in 1800–1. At the north-west corner of the chapel is a vice from the cloister leads to the roof.

The passage or gallery at the west end of the old lady chapel forms an entry from the Castle ward into the cloister, and occupies the site of the ante-chapel of the earlier building of King Henry III and King Edward III. It owes its conversion into a passage to the fact that the old entry into the cloister through the porch under the erary was blocked by the building of the vestry attached to the new chapel of St. George.

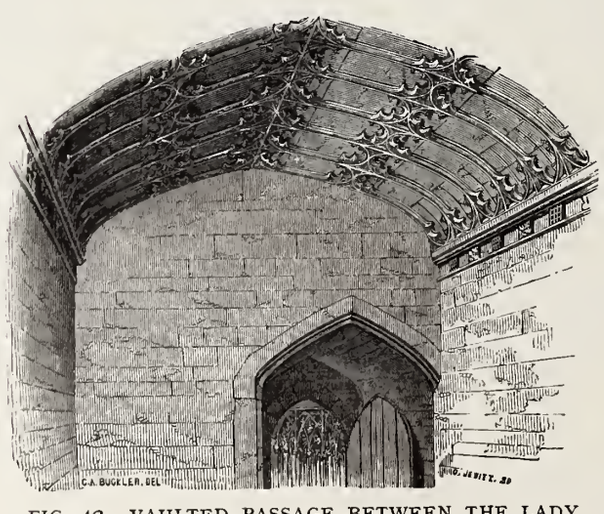
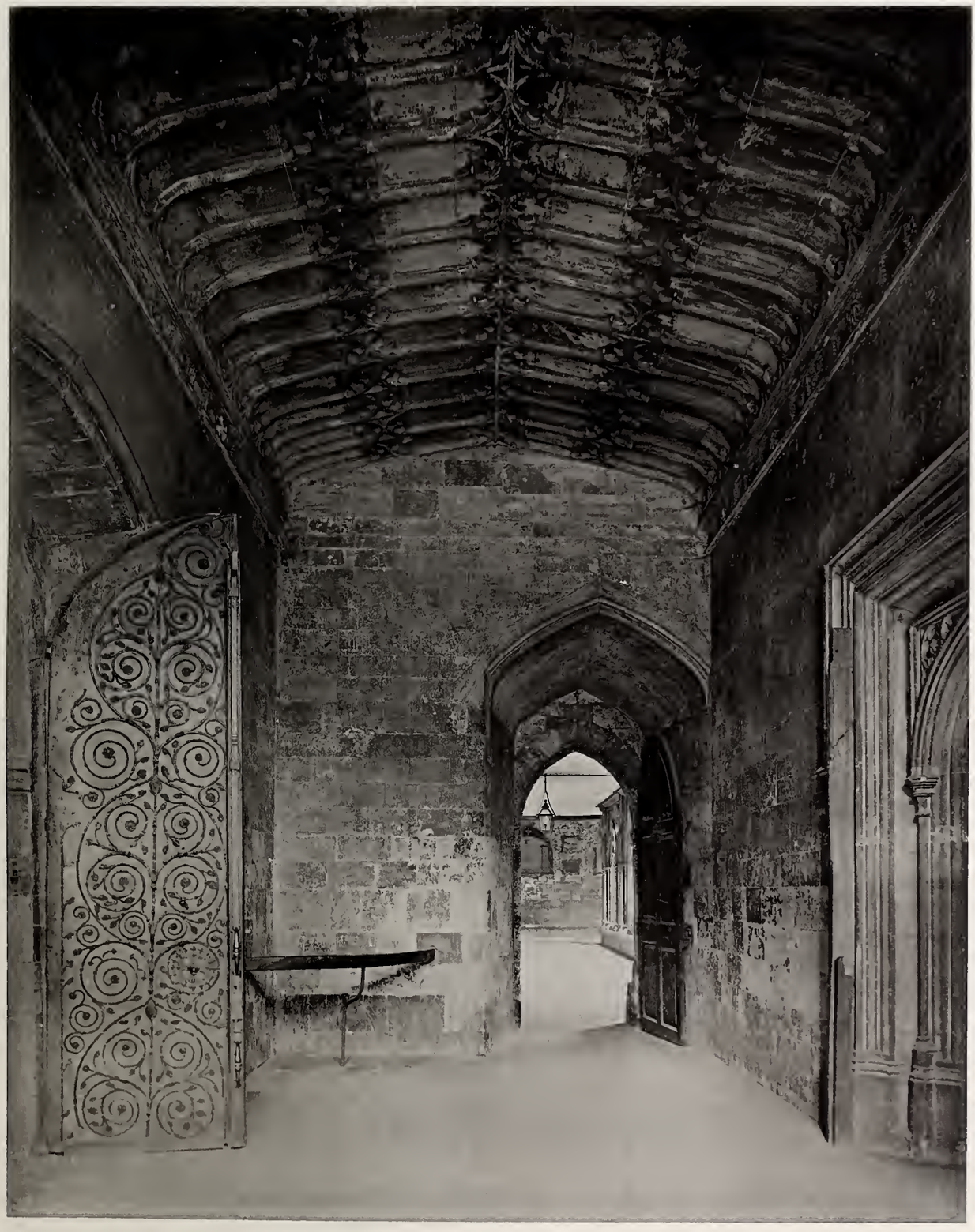


FIG. 42. VAULTED PASSAGE BETWEEN THE LADY CHAPEL AND ST. GEORGE'S CHAPEL.

It is entered on the south by a (restored) doorway *temp.* King Henry VII with a heavy hoodmold, formed by a continuation over it of the stringcourse under the lady chapel windows east of it. Over the doorway is a traceried window, having in front of it a crowned shield of France modern and England quarterly, supported by a swan and an antelope. The doorway retains a nice pair of old doors.

The passage has on the west a Tudor reararch of the thirteenth century doorway from St. George's Chapel, with traces on each side of the relieving arches of the, now blocked, flanking openings. The east wall, like the south, is entirely Tudor, and has in



Windsor Castle. Vaulted Passage or Gallery into the Lower Cloister.

the middle a wide four-centred doorway into the old lady chapel with jamb-shafts and quatrefoiled spandrels, recessed within a square frame. Just to the right of the doorway is an inserted stone with a fragment of early wall-painting, under a pane of glass. The north wall has a Tudor reararch to the old doorway from the cloister, set in the thickening of the same late date.

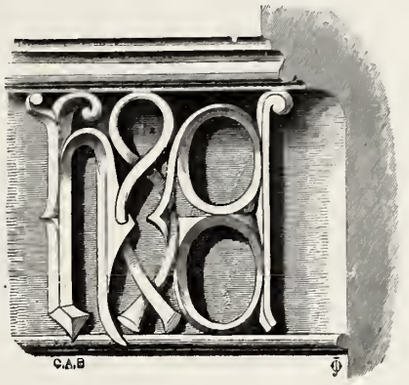


FIG. 43. MONOGRAM OF KING HENRY VII AND QUEEN ELIZABETH OF YORK.

The ceiling of the passage is a four-centred barrel vault of stone, with panelling like that of the ambulatory west of it (Fig. 42). It springs on both sides from a hollow cornice set with fleurs-de-lis, or an occasional rose, and the monogram H E (Fig. 43) alternating with portcullises. In the contract for the vaulting, etc. of the lady chapel, made in 1511, William Vertue the free-mason, "covenanteth and granteth by these Presents to make and perfectly fynish the Galarye betwixt the same Chapell and the Church after the manner and form as it is begonnord and to vaute the same accordingly." To him therefore is due, not only the vault, but the Tudor masonry of the walls, and probably the similar vault of the ambulatory or "walking place" behind the high altar of St. George's Chapel.

Over the south end of the passage there is a screen wall, with an unglazed window opening, which purports to be a western continuation of the lady chapel. This forms no part of the original design, and was apparently added by Wyatt during his works upon the lady chapel in the opening years of the nineteenth century.

NOTES TO CHAPTER XXIII.

[1] John Leland, in his *Commentarii in Cygnæam Cantionem*, published in 1545, says: "Stabat adhuc vetus templum ab Edueardo tertio positum: sed quum Henricus Septimus rex sui seculi Phoenix unicus memoria mortis tactus, locum sepulturæ suæ aptum quæreret, diruto Eaduerdino templo veteri illo, novum a fundamentis loco eodem construxit, quod et hodie vacat. Mutaverat enim de sepulchro sententiam ac alterum, miraculum orbis universi, Visimonasterii inchoavit."

William Lambarde, writing in Queen Elizabeth's reign, gives a similar version in English: "After this Kinge *Henry* VII mynding to prepare for his own sepulture at *Wyndesore*, pulled down that olde Chappel, which Kinge *Edw.* III. had builte, and which stoude at the East Ende of this greater Worke, and in the Place therof he raised a new Ende. But for as muche as he afterwarde changed his Purpose, and made for his owne Burial that incomparable Worke at *Westminster* (which now yet bearethe his Name) this other Peice of Building at Wyndsore was otherwise employed." *Dictionarium Angliæ Topographicum et Historicum* (London, 1730), 422.

[2] Printed in Rymer's *Foedera, etc.* (ed. London, 1727), xii. 563.

[3] *Ibid.* xii. 565. Further Bulls granting similar indulgences were granted on 1st March, 1495–6 (*Ibid.* xii. 591), 28th October, 1496 (*Ibid.* xii. 644), and 21st January, 1497–8 (*Ibid.* xii. 672).

[4] For the full text of these proceedings, and the interesting depositions of the witnesses concerning King Henry's choice of burial at Westminster, see Dean Stanley's *Historical Memorials of Westminster Abbey*, 3rd and revised edition (London, 1869), 600—616.

[5] Stanley, *op. cit.* 615, 616.

[6] T. Rymer, *Foedera, etc.* (London, 1727), xii. 738.

[7] *Ibid.* xiii. 97, 100, 102.

[8] "Julius, etc. Carissimo in Christo filio nostro Henrico Anglie Regi Illustri salutem, etc. Eximie devotionis affectus quem tu ad nos tuque etiam et predecessores tui ad sedem apostolicam continue gessistis et geris merito nos inducunt ut votis tuis exauditionis aurem prebeamus per que tibi predecessoribus que predictis honor debitus accrescat ac memoria vestra possit longius dante domino conservari. Sane accepimus quod cum olim, clare memorie, Henricus VI. Anglie Rex patruus et predecessor tuus, Emulorum suorum opera Regno primum spoliatus, ac diris carceribus, in quibus ante diem facto ut creditur emulorum eorundem debitum nature persolvit, mancipatus fuisset quamvis etiam clare memorie Henricus V. Rex et Catherina primogenita Francie ejus Conjux Regina Anglie dicti Henrici VI. Regis parentes ac plerique alii sui majores Reges Anglie in monasterio Westmonasterii ordinis S. Benedicti Londoniensis diocesis sepeliri consuevissent, ipseque Henricus VI. Rex dum viveret Monasterium ipsum quandoque ingressus, se in eo sepulturam habere optare, ut aliqui ferunt, pluribus aperuisset, tamen dicti Emuli ad ipsius Henrici VI. Regis memoriam, ut verisimiliter creditur, extinguendam illius corpus in Monasterio de Chertesay ordinis sancti Benedicti Wintoniensis diocesis, loco quidem abdito, et a concursu hominum remoto, et Regum sepulture minus decenti sepeliri fecerunt; ibi cum nonnulla miracula intercessione, ut pie creditur, dicti Henrici VI. Regis Dominus operaretur, et ad illius sepulchrum frequentia populi confluere cepisset, dicti Emuli corpus ipsum (qua mente ducti ignoratur) ex ipso Monasterio de Chertesay propria auctoritate et absque sedis apostolice licentia exhumatum, ad ecclesiam Castri Windesore, ubi impresentiarum requiescit transferri fecerunt Nos igitur attendentes indecens fore, tam celebris fame Regem Regie sepulture honore, non sine injuria et lesione prefati Monasterii Westmonasterii fraudari, tuis in hac parte supplicationibus utpote honestis et convenientibus inclinati, tibi prefatum corpus in eadem ecclesia (cum ad hoc dilectorum filiorum Decani et Capituli ipsius ecclesie prout per eorum patentes literas suo sigillo munitas ut asseris expressus accesserit assensus) exhumari et ad dictum monasterium Westmonasterii transferri, in eoque cum ceremoniis et honoribus more aliorum Regum debitis et consuetis sepeliri faciendi, auctoritate apostolica tenore presentium licentiam et facultatem concedimus Non obstantibus premissis et apostolicis necnon bone memorie Ottonis et Ottoboni olim in Regno Anglie dicte Sedis Legatorum in provincialibus quoque et sinodalibus Conciliis editis Generalibus vel specialibus Constitutionibus et ordinationibus necnon quibusvis privilegiis indultis statutis

et consuetudinibus dicte ecclesie juramento confirmatione apostolica vel quavis firmitate alia roboratis ceterisque contrariis quibuscumque. Nulli ergo etc. nostre concessionis infringere etc. Si quis etc. Datum Rome apud sanctum petrum Anno etc. MCCCCCIIII. Tertio decimo Kalend. Junii Pontificatus nostri Anno primo.

D de Comitibus.

Dupplicat. et Triplicat. sub eadem data et script. per eundem Scriptorem et expedit. per eundem Secretarium."

Proceedings of the Society of Antiquaries of London, 2nd S. xiii. 227; and Rymer's *Foedera, etc.* xiii. 103.

[9] A transcript of this, from which these extracts are taken, forms Add. MS. 7099 in the British Museum. An extensive series of extracts, which does not include all the above, is published in Bentley's *Excerpta Historica.*

[10] From a transcript made by the late Mr. J. H. Parker, C.B., apparently from the original, which he describes as " in the archives of the Dean and Chapter "; it cannot, however, now be found.

[11] The documentary history of cardinal Wulcy's, afterwards King Henry VIII's tomb, is fully set out in an able paper by the late Mr. Alfred Higgins, on " the work of Florentine Sculptors in England in the early part of the sixteenth century," in *The Archaeological Journal*, li. 129—220, from which most of the following particulars are taken.

[12] Richard Fiddes, *Life of Cardinal Wolsey* (London, 1726), Appendix of documents, 206.

[13] These inventories have been printed, for the first time, in Mr. Higgins's paper (p. 203), where they are arranged in parallel columns for reference.

[14] If these consisted (as seems likely) of two similar series of seven, one on each side of the monument, they probably represented the archbishopric (the pall and cross) and the church of York (the keys and mitre of St. Peter), the cathedral churches of Lincoln, Bath and Wells, Durham, and Winchester, and the abbey of St. Albans.

[15] *The Archaeological Journal*, li. 164.

[16] *Acts of the Privy Council* (ed. Dasent), N.S. iii. (1550–52), 347.

[17] *Archaeologia*, xxxix. 37.

[18] *The Chronicles of Queen Jane*, etc. (Camden Soc. 48), 102.

[19] *The Archaeological Journal*, li. 215.

[20] " In choro posteriore vel appendice huius Sacelli, monstrabantur nobis præparamenta quædam ad sepulchrum magnificentissimum Cardinalis Wolsæi postea capite plexi. Sunt in ambitu IIX. magnæ columnæ ex Orichalco; propius ad tumulum IV. in formam candelabrorum factæ; Tumulus ipse ex marmore candido & nigro &c. quæ omnia, uti fama est, in sepulturam Reginæ Elizabethæ asservantur; Sumtus in hanc rem jam facti æstimantur, ultra 60000. auri libras." Paul Hentzner, *Itinerarium*, etc. (Breslau, 1617), 148.

[21] John Speed, *The History of Great Britaine*, etc. (London, 1627), 796.

[22] *Op. cit.* 136.

[23] See Mr. Higgins's paper, *The Archaeological Journal*, li. 177—180, 187–8, 217–8.

[24] See *ante*, page 346, note 55*. [25] See *ante*, page 342. [26] Pote, *op. cit.* 62, 63. [27] Works 5/89. [28] Works, 5/90. [29] Works, 5/92. [30] Works, 5/93.

[31] The present descent to the royal vault seems to have been made in 1817, when the following entry occurs in the Chapter Act Book:

1817. Nov. 22.

" It being proposed by the command of his Royal Highness the Prince Regent that an alteration should be made in the Royal Vault Ordered that leave be given to open a Passage at the back of the Altar for that purpose." (Register 1815—1840)

[32] There are two earlier coffins in the vault of the infant sons of King George III, the princes Alfred and Octavius, who died in 1782 and 1783 respectively. These were at first buried in the abbey church of Westminster, but removed to Windsor in 1820.

[33] *The Archaeological Journal*, li. 160—163, 174–5.

[34] Poynter, *loc. cit.* 16. There is not any note of works upon the Tomb House in the list of those carried out by Sir Jeffrey Wyatville.

[35] Works, 5/103.

CHAPTER XXIV.

THE BUILDINGS IN THE LOWER WARD (*Continued*).

THE CLOISTER.

THE vaulted passage or entry between the chapel of St. George and the Albert Memorial Chapel opens directly into what is now known as the "Dean's Cloister." This is an oblong area, about 67½ feet from north to south and 75 feet from east to west, with covered alleys on all four sides about the grass-plat in the middle. The alleys vary in width, the eastern and western being from 12 to 13 feet wide, and the northern and southern 11½ feet wide.

The south wall of the cloister formed part of the chapel of King Henry III, and shows an arcade, standing on a stone bench with moulded edge, of one narrow and four wider arches, with another to the east partly cut off by later work. (Plates X and XI.) The arches have no hood-mold and are of two orders, carried by groups of shafts with stiff-stalked carved capitals with octagonal abacus. Each group consists of a stout detached Purbeck marble shaft carrying the outer order, and two engaged side shafts of coursed ashlar (Fig. 44). The bases form part of a continuous plinth or moulding running the length of the wall above the bench. The ashlar facing of the wall has been much pecked for plastering, but retains in the westernmost wide bay a remnant of the ancient colour-decoration in form of the head of a king with white hair and beard, probably King Edward the Confessor. On the bench at the foot of the wall are cut many sets of holes of various sizes for playing the game of "nine-holes." In the easternmost bay, also on the bench, is a Tudor four-centred doorway into the passage behind, now blocked, but originally furnished with a door which was hung on the outside. In the westernmost bay is the old doorway into the chapel of King Henry III, with pointed head and jamb shafts with carved capitals (see Plate X). The roof of the south alley is almost entirely a modern lean-to.

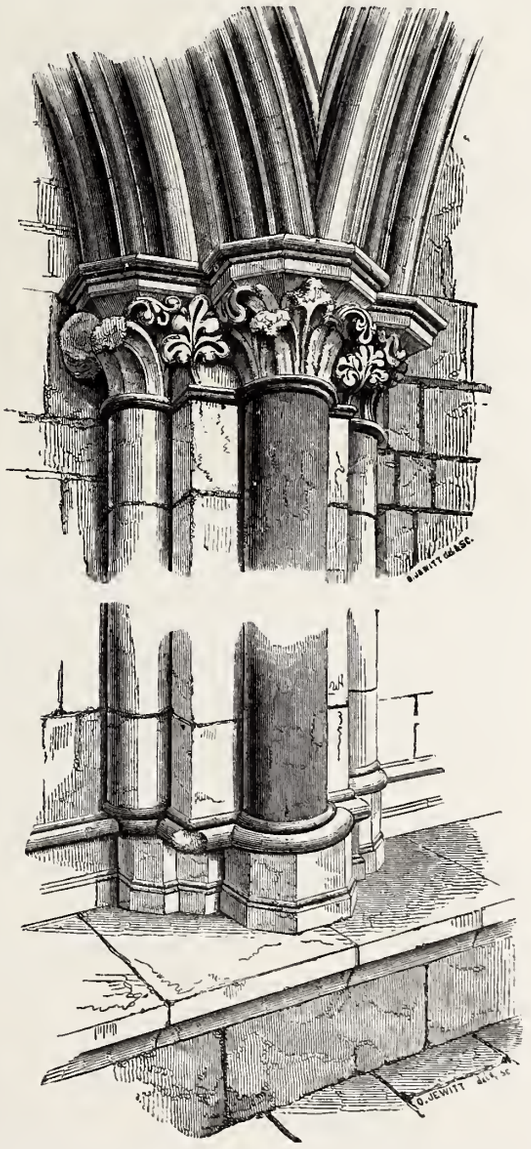


FIG. 44. PIER OF THE WALL-ARCADE ON THE NORTH SIDE OF THE CHAPEL OF KING HENRY III.

The west side of the cloister is at least as old as the reign of King Henry III, if indeed it be not a work of the twelfth century, and has along its base a stone bench similar to that on the south side. Unlike the old chapel wall this is built for 4 or 5 feet up of rough flint work, and above that of chalk rubble. At the south end is an inserted doorway[1] from the new chapel, set within a deep segmental-headed recess moulded round the outer edge. A little further north is a modern doorway opening into the vestry and to a wall staircase up to

the chapter room and erary. This doorway is a copy of an old one just to the right of it, with four-centred head with carved spandrels under a square label, ending on the dexter with a shield charged with a moulded cross for St. George, and on the sinister with a shield bearing a lion rampant, probably for John Oxenbridge. When the new doorway was made, this old one was converted into a two-light window by inserting a mullion and transom, and glazing it, and at the same time the opening in the bench in front of it was filled up. About the middle of the length of the wall is a large inserted patch of rough firestone which may mark the place of a former doorway. At the north end is a wide moulded doorway of a date *c.* 1351–2 into the porch below the erary, with label carried by peculiar brackets. By the side of the doorway the bench ends in a moulded elbow. The western alley is covered throughout with a flat plaster ceiling with an ancient moulded wall-plate.

The north side of the cloister has along most of its length a stone bench of the same section as those on the south and west sides, against a wall which, though certainly *circa* 1240, is at first sight a patchwork of various dates. It is divided into two unequal lengths by an inserted fourteenth century doorway into the canons' cloister. To the west of this doorway most of the lower part of the wall is of coursed chalk and firestone, but to irregular heights and with many patchings. The upper part is chalk rubble, now much covered up by monumental tablets. Close to the doorway is a blocked opening (containing a modern square-headed window) across which the bench runs. To the east of the doorway the wall is of chalk rubble for 3 feet up. Then comes a belt of three courses of firestone, 18 inches deep, and above that again the chalk rubble. At two points (see Plans III and VI) are the junctions of original buttresses, now cut away, and between them an original square-headed loop, grated with iron. Under the loop, at the pavement level, is a cellar window, perhaps Elizabethan, of two square openings, heavily grated. For its insertion a break has been made in the stone bench. There are several sets of nine-holes on the bench towards the east. Like the western alley, the northern is covered with a flat plaster ceiling.

FIG. 45. DOORWAY INTO THE DEANERY, AND ENTRANCE WITH FLANKING WINDOWS INTO THE OLD CHAPTER-HOUSE OF THE ORDER OF THE GARTER. BUILT IN 1351.

The east side of the cloister is throughout of the fourteenth century and faced with good ashlar. Towards the south end is a modern window opening from the old vestry, inserted by dean Wellesley. The northern half of the wall contains a number of interesting openings (Fig. 45). They consist of a wide doorway with a blocked window to the south, and a doorway on the north, formed by skilfully taking out the tracery of another window and cutting down its sill, all of one date and under one series of hoodmolds, with another wide doorway a little further north. The doorways have pointed drop arches, with a small bead running outside the broad hollow principal member, and moulded labels. The surviving window is of four or rather two pairs of divisions, rising from a deep band of pierced quatrefoils with embattled cresting. Upon the band stand two pairs of ogee-headed cinquefoiled lights, under a plain transom, above which are two other pairs of cinquefoiled arched lights. Over each pair of lights is an upper cinquefoiled light and in the head of the window an opening with six cusps. The outer moulding of the jamb was once decorated with cinquefoiled cusping, all sub-cusped, but this has nearly all been hacked away. In Fig. 45 it is shown as complete. The purpose of these openings will be dealt with presently. The roof of the eastern alley is nearly flat with a middle ridge, and

mostly of old timbers, with a moulded Tudor wall-plate on the east side. The interspaces were plastered *temp.* dean Wellesley and adorned with his own and other heraldic devices.

All four cloister alleys are paved with stone with occasional pieces of old monumental slabs.

Although it is unlikely that the wainscoting placed round the walls of the cloister in 1251 had lasted so long, the tradition that the walls should be wainscoted existed until well into the eighteenth century, and in 1755 it was ordered, on 12th September,

> that the Painters work to the wainscotting round the Deane's Cloysters be done according to an estimate delivered in.

The present bare condition of the walls is probably the outcome of the following order of Chapter:

1859. 14th July.

Agreed that the following Works according to Estimates be done (viz)

Mason's Work, To take down the Tablets on the South and East Sides of the Deans Cloisters and fix same on the North and West Walls of the Cloister, and repair defective places in the face of the Walls where the Tablets have been removed. Cut off the present rough face of the Walls on the South and East Walls make good all the Mouldings in the Arches where defective and also the Doorways	£75 . 0 . 0
Carpenters Work, To take down the whole of the old ceiling joists on the South side of Cloister, Old Bracketing struts at the back & Centre and do all other Carpenter's Work comprized in the Estimate	£50 . 0 . 0
Plasterers Work on the West and North Walls as p[r] Estimate	£5 . 0 . 0
Masons, Extra Work	£5 . 10 . 0
	£135 . 10 . 0

The wall which encloses the grass plat should date from 1352, but except at the corners has been so often "restored" as practically to be new. Much of the old work, however, is left internally on the east side, and partly on the south. The corner piers have on each face a canopied niche for an image, carried by a pillared bracket, and flanked by Purbeck marble shafts, probably from the earlier cloister. The canopy work, though now sadly injured, is of great beauty of design. It is best seen at the north-west angle, which is surmounted by a reclining figure of an angel (Fig. 46).

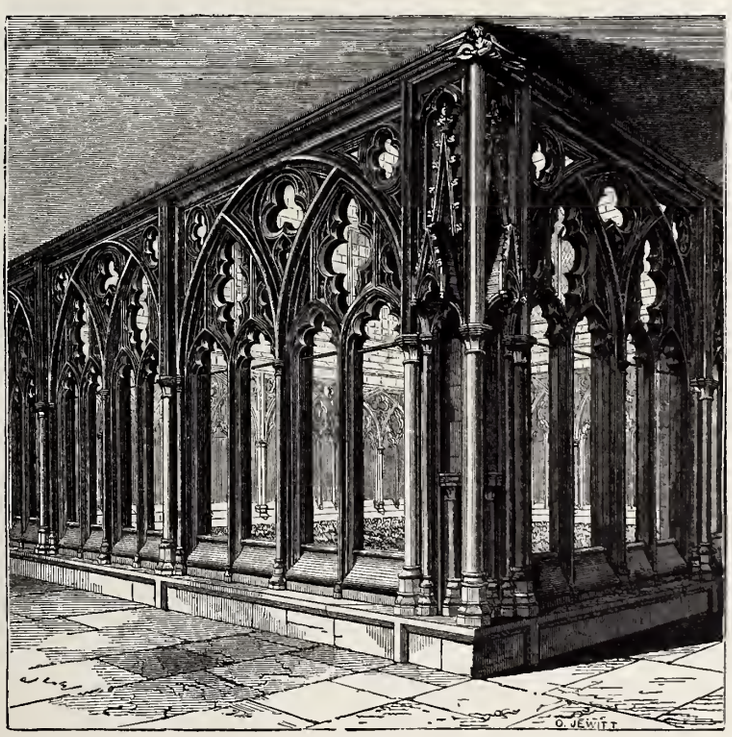


FIG. 46. NORTH-WEST ANGLE OF THE CLOISTER, 1352-3.

On every side of the cloister are four windows, each of four cinquefoiled openings arranged in pairs, with a double-cusped quatrefoil above, and enclosed by a depressed arch with a trefoil in the head. The enclosing arch in turn is set in a square opening with pierced quatrefoils in the spandrels. On the inner side the various divisions are all distinguished by shafts carrying the outer members, and surmounted by a moulded cornice. Towards the garth the principal order only is shafted, and the divisions are marked by slender buttresses which originally carried pinnacles, but these are all now lacking. On the west side the buttresses were rebuilt on a larger scale in 1852, when the chapter-room above was added by Sir G. G. Scott. The east side of the cloister was repaired, apparently in 1661, to which date the clumsy Ketton stone bases to the buttresses belong.[2] The north and west sides were "restored" in 1851.[3] The leadwork and the roofs underwent a general repair in 1777.

In 1727 by Chapter Act of 9th March it was ordered that a cistern for water in case of fire be dug in the area of the dean's cloister. This cistern was repaired in 1768, but in 1849 it was ordered to be removed and a new one erected elsewhere. This order was not carried out until 1851 when it was resolved

That the large Water Cistern in the Deans Cloisters be removed & a New one constructed in a more convenient situation according to the Surveyor's Estimate.

Concerning the area of the cloister it was ordered, on 25th March, 1861,

that the Treasurer prepare an Estimate for draining & putting in proper order the Grass Plott and Gravel Paths round the square in the Deans Cloisters.

The garth is now wholly laid with turf.

The north side of the cloister is oversailed as to its western part by a projecting room with an oriel window, all of timber framing with brick nogging, belonging to one of the houses in the canons' cloister. This has been so modernized as to be devoid of architectural value, but was probably originally a work of the early part of the sixteenth century. (Fig. 47.)

Over the western side of the cloister are two other rooms. That to the north serves as the chapter clerk's office, and has an interesting wooden panelled ceiling with carved bosses. The other three bays are surmounted by the modern chapter-room, with three pairs of large square-headed windows, built by Sir G. G. Scott on the site of the old chapter library, the southern end of which was retained. Internally it is elaborately panelled, and in the windows are inserted from time to time the armorial ensigns of all the deans and canons since the completion of the room in 1852.

FIG. 47. ORIEL WINDOW OF TUDOR DATE OVER THE NORTH ALLEY OF THE DEAN'S CLOISTER.

It will be noticed, both in the eastern and western alleys of the cloister, that a four-centred arch has been thrown across the south end of each in line with the garth wall, much to the detriment of the fourteenth century tabernacle work, and there was a similar arch across the western alley, now destroyed, just to the south of its northernmost window. These arches have evidently been inserted to carry some added weight above, and in Norden's view the south alley of the cloister is apparently shown as surmounted by a continuous building of no great height, which was returned over the western alley also. This building was probably the library.

In the treasurer's account for 1483–4 is a payment of 50s., and of 4s. 8d. for carriage, of "one hundred boards of wainscot bought in London for the Library through Richard Holte."[4] No further entry occurs until 1490–1, when amongst various small repairs to leadwork mention is made of "work above the cloister beside the new Library."[5] In 1491–2 a charge is entered of 29s. 11½d. "for the binding of books and for sheeps' skins and other necessaries for books in the Library within the time of this account"[6]; and in the account for 1492–3 is a payment of 37s. 8d. for melting lead in sheets and laying the same upon the cloister "from the new Library to the second corner."[7] Although the greater part of the library has long been taken down, some interesting remains of it may

Windsor Castle. Wooden window of the old Library and some of the carved ceiling bosses in the Chapter Clerk's Office.

(*The bosses from photographs by Mr. E. Kemp.*)

still be seen in what is now the chapter clerk's office, over the north part of the western alley. This has at the north end one of the original windows, which was discovered so recently as December, 1911, during some necessary alterations. It is set in the timber framing of the library building, and is itself also of wood, with two stories of five uncusped square-headed lights, with moulded mullions and transom. This window formed the first of a series that extended southwards, and owes its preservation to the narrow space between it and the projecting oriel window east of it having been roofed over and absorbed into the adjoining house.

The flat panelled ceiling of the office also formed part of that of the library, and has recently been freed from a thick coating of old white paint. It consists of nine panels, divided and subdivided by moulded beads, and having at each of the eighteen intersections an applied carved boss of excellent design and workmanship (Plate LXXXI). The most interesting of these is one on the middle line, which exhibits upon a bed of leaves a super-altar, with its crosses, surmounted by a chalice and host (cut away) between the letters T B. The boss below it has, also upon leafwork, a shield, bearing formerly the five Wounds, upon a crown of thorns with a blazing sun behind. Other bosses display a bearded king's head, the head of an old man in a cap with upturned brim, the wrinkled face of a man with long straight hair, a horse's head, a heart on a lozenge-shaped dish, a hare and peascods, waterflowers, grapes, thistles, and nuts. The letters T B may stand for Thomas Bowde, canon, and treasurer from 1491 to 1493.

Of the later history of this library nothing further seems to be recorded, nor is it certain how it was reached from the ground level.

In 1615 under date 25th May the Chapter Acts contain the following minute:

> Doctor Sonnibanke & Mr. Frith were appointed to goe to Oxoñ to conferr with Joiners there about ye making of ye library, And Mr. Doctor Nuttall, Mr. Aldern & Mr. Frith were alsoe appointed to oversee & take care of ye worke. [f. 38*b*]

There is no other entry to show what was done, but in the treasurer's account for 1617–18 is a payment of 6os. 2d. " for binding books and chaining books in the Library this year " ; and in the account for 1624–5 is an entry of £1 14s. 8d. paid " ffor 8 dozen of chaines for bookes for ye library at 4s. 4d." a dozen.

These items are suggestive of a transfer of books from one library to another, and although there is no direct record of the fact, it may be that the southern section of the old library had been taken down and some of the books rearranged in the section over the western alley of the cloister.[8] A building in this position certainly existed there within living memory, and the present chapter-room occupies most of its site.

Of this new library there is mention in Sir Christopher Wren's report on St. George's Chapel, in connexion with the " Kings Closset " to which it adjoined, and there are also several entries relating to it in the Chapter Acts. On 1st January, 1682–3, it was

> Ordered that the Roofe over the Library Stayres, which is falling down be forthwith repayred.

On 29th November, 1692, it was

> Ordered that a new window and Ceiling of Dr. Cave's dinning room be made, as also that the books in the College Library be removed into Dr. Vossius his room : and that the Treasurer take care of both.

The reason for the transfer of the books is given by a later entry under date 24th July, 1694 :

> Ordered that the room that was formerly the Library be added to Dr. Manningham's house ; provided there may be a passage to the Ærary.

This entry clearly points to the position of the library over the west alley of the cloister, otherwise the saving of a passage to the erary, which stood outside its north-west angle, would be meaningless.

How long the building remained attached to one of the canons' houses does not appear, but in 1714, under date 14th December,

> It is ordered that the door leading out of the old Library to the Leads and the East Window of the Chapel so far as the same is plastered to be brickt up and that at all Installments the door out of the Closets into the Leads be padlocked up.

The old library continued to form part of one of the canons' houses until 1848, when the following resolutions were passed by the chapter :

> 1848. 5th July.
>
> Ordered that the room over the West Cloisters now attached to the Lecturer's House be no longer allowed to be used by the occupiers of it but be devoted to Chapter Purposes and the door of Communication be walled up.

1848. 3rd Nov.

Ordered that the two large rooms over the west cloisters and adjoining the Ærary be devoted to Chapter purposes and that the Treasurer be entrusted to obtain the necessary Estimates for their repair & to report on the sealing day.

1851. 13 Mch.

Agreed that the room over the West Cloisters (next to the Muniment room and the room adjoining) be repaired and alterations made according to the Estimate for the General uses of the Chapter.

Before leaving the cloister it may be useful to recapitulate its early history. In January, 1239–40, Walter of Burgh was directed to build a lodging for the King and Queen and likewise a chapel "so that a sufficient space be left between the aforesaid lodgings and the chapel itself to make a convenient grass plat." This grass plat formed the present cloister, and was surrounded by covered alleys, the woodwork of which was being finished and the roofs leaded in 1248. The alleys were paved and wainscoted in 1251, and painted by master William the painter with pictures of the Apostles. A settling-tank in connexion with the waterworks was set up in the garth in 1255–6.

In 1350 the old east wall was begun to be taken down, and the present one built in 1351 in connexion with a new vestry and chapter-house. The existing wall and windows about the garth were begun in 1352–3. Stone for its tablements was bought in July, 1353, and more stone later in the same year. In July, 1354, a thousand "estrichbords" were bought for the alley roofs and in 1354–5 a hundred additional loads of stone. The same year ironwork was bought, apparently for the windows. In 1355–6 more stone was bought, also thirty-nine iron bars and two hundred and eighteen iron cramps; the lead for the roof was also bought and laid, and the wooden ceiling begun by taskwork. In 1356–7 the ceiling was continued, and the finials added to the pinnacles. The master mason throughout was John Sponle.

FIG. 48. THE VESTRY OF 1350-1, NOW A ROOM IN THE DEANERY.

In 1387–8 is a payment of 5s. to Robert "Belleringer" for whiteliming the cloister,[9] and in 1407–8 is a somewhat mysterious entry of the payment of 14d. "for expenses about the pavement of St. Thomas's stone in the cloister."[10]

In 1437–8 seven hundred "pavientile" for the pavements of the chapel and cloister were bought for 5s. 10d. at 10d. the hundred.[11] In 1443–4 the sum of 6s. 8d. was paid to Thomas Cokke "for the making of the bench outside the herbary beside the grate and for making the herbary within the cloister and for mending divers defects in the herbary beside the grate being about the work aforesaid, for sixteen days at 5d. a day"; four hundred "roddes" were also bought for the aforesaid herbaries for 8s., and a hundred nails for 5d.[12] The same year the cloister was again whitelimed, and the charges for the same are set forth at some length in the treasurer's accounts.[13] The "erber," as the herbary was evidently called, was cleaned in 1460 (?).[14] In the account for 1489–90 is a payment of 6d. to Robert Hynde, plumber, for a day, for putting a lead pipe and a water-table on the east side of the cloister, and of 4d. each to William Sudbury and Edmund Sampson for helping him.[15] The account for 1492–3 also contains a charge of 6s. 8d. for the casting of 9 cwt. of lead and laying the same upon the roofs of the dean's "inner house" and two "tabards" on the corner of the west "processional cloister" beside the chapel.

THE VESTRY AND CHAPTER-HOUSE, WARDEN'S LODGING AND DEANERY.

The range of buildings on the east side of the cloister now contains the principal rooms of the deanery, but to understand them aright it is necessary to review their history.

One of the first works after the foundation of the Order of the Garter and the appropriation thereto of the old chapel of King Henry III was the building of a vestry and a chapter-house.

The vestry was built in a usual position to the north of the high altar of the chapel, and still forms the southernmost of the divisions of the ground story of the deanery (Fig. 48). As at first planned in 1350, it was 16 feet 4½ inches long by 12½ feet wide, and covered with a lierne vault of stone with keys or bosses of carved foliage, set up and roofed and leaded in 1351. Under the wall-ribs along the sides, the surface of the wall is covered with elaborate cusping. At the east end within a tall pointed and moulded recess, was a window, apparently of four lights, but all the tracery has long disappeared. Beneath this stood the marble altar put in, together with the tiled floor, in December, 1351. The walls were limewashed in July, 1352, but are now covered with wainscot, which conceals the cinquefoiled and square-headed drain to the south of the altar. The western part of the vestry is spanned by a wide pointed and moulded arch. This falls exactly on the line of the termination of the arcading on the north wall of the chapel of King Henry III, and it was evidently intended that the west end of the vestry should be on the same line. But the room was eventually continued 2 feet 4½ inches beyond the arch, which is 1 foot 11 inches thick, and thus formed a recess where the almery of the relics was perhaps set up in 1352. The recess now contains a modern window, an equally modern fireplace, and in its south end an original doorway. This leads into a passage about 3½ feet wide, which runs westwards with a descending flight of steps for 15 feet, and then turns at a right angle into the Albert Memorial Chapel. The entrance here is, however, an old one, and from an entry in the treasurer's account for 1477–8[16] for the making of a new door, it seems that the passage itself was called the Tresaunt. On its north wall, immediately facing the chapel door, is incised a consecration cross (Fig. 49). Just within the passage, close to the vestry door, is the Tudor doorway (now blocked) from the cloister.

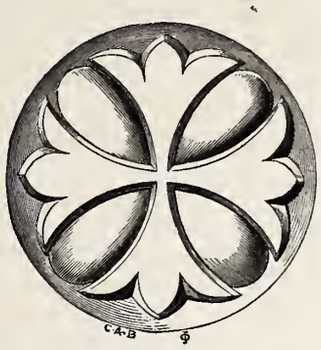


FIG. 49. CONSECRATION CROSS ON THE WALL OF THE TRESAUNT.

In the south wall of the vestry is a modern doorway into a recess, now a passage to outside between the vestry and the chapel.[17]

The north wall of the vestry, which is nearly 4 feet thick, is pierced by a square-headed doorway from the large room to the north, now the dining-room of the deanery.

This room originally formed the chapter-house begun in 1350 and finished in 1352. As it was ceiled only, and not vaulted, it has thinner walls than the vestry, and measured internally 22 feet 4½ inches from east to west, and (if the east windows were symmetrically set) 27 feet from north to south. The north side, however, which must always have been simply a partition, has been moved about 3½ feet further north and thus cuts in two a window on the west, which is now visible only in the cloister. (See Fig. 45.) This window and the large doorway next it, together with a second window north of the doorway, originally opened into a lobby or ante-chamber, 11 feet wide, to the chapter-house proper.

This disposition of the chapter-house is most unusual, its only known parallel being the chapter-house in the canons' cloister at the Gilbertine priory of Watton, Yorks,[18] which was apparently approached sideways (as at Windsor) through the parlour.

The chapter-house had two large windows on the east, probably each of five lights, but only the moulded window arches now remain. They are of the same date as the openings in the cloister, that is about 1350. In the west wall is a modern fireplace, and the room is lined chair-high with eighteenth century wainscoting,[19] and has a flat plaster ceiling with dentil cornice.

Before leaving the vestry and chapter-house it will be useful to recapitulate their story. They were begun to be built in April, 1350, under the direction of canon Richard of Rothley till August, 1351, and afterwards by another canon, Robert of Bernham.

John Westram was the setter-out of the masons, and himself wrought the stones for the vestry vault in January, 1350–1. The ironwork for the vestry window was bought in July, 1351, and for the chapter-house windows a month later. The wooden ceiling of the chapter-house was set up from October, 1351, onwards, and in July, 1352, the walls, etc. were sufficiently completed to be limewashed. The tile floor was laid down in September, 1352, and in the earlier half of the same year the windows were glazed. The master mason was John Sponle and the master carpenter William Herland.

Next to the chapter-house doorway is another but narrower one, formed at the expense of an original window like that to the south, by carefully cutting out the tracery, etc. lowering the sill and inserting the bases at the new level. It is now blocked on the inner side, but evidently led, after its conversion into a doorway, into a room 10 feet wide north of the chapter-house, used perhaps as a cellar.

The last of the doorways in the cloister, that on the extreme north, was evidently from its size, which is the same as the chapter-house doorway, the entrance to the warden's (afterwards the dean's) lodging. It now opens into a passage through the deanery, but originally it probably also led to a stair of some kind up to a set of chambers on the first floor extending southwards as far as, but not over, the vestry. Where this stair was there is nothing now to show. It is also impossible, owing to later rebuildings, to indicate the original extent of the warden's lodging. As the warden had to provide a lodging for his vicar, it is quite likely that he had other rooms to the east, built out in the Castle ditch.

In the treasurer's account for 1434–5 mention is made of repairs to the warden's hall,[20] and in 1443–4 the sum of 44s. 7d. was laid out as the "costs of the dean's lodging and of the house of master William Walesby."[21] The details of the account suggest that, if it refers to repairs only, the dean's lodging was a half-timbered structure, largely covered with lead.[22] But it is equally possible that it refers to an extension of the original lodging into the Castle ditch behind it. The house of master William Walesby evidently adjoined the dean's.

Another set of items, in the account for 1460 (?),[23] refers to the making of a pale or paling in the dean's house, at a total cost of 26s. 5d.; but there is nothing to indicate its position. From the time (sixteen to seventeen days) it took the carpenters to set it up, it must have been a substantial thing.

The view that the deanery was enlarged in 1443–5 is borne out by an entry in the account for 1492–3 "for the melting of nine hundred of lead and laying the same upon the roofs of the dean's *inner house*."[24]

A chimney in the dean's parlour was repaired in 1478–9[25]; and in 1494–5 is a charge of 3s. 3d. "for making of a pentise beside the well in the said Dean's house."[26]

In Pote's *History and Antiquities of Windsor Castle*[27] is a statement as to the deanery that "the old part was built in the reign of King *Henry* VII. when Dr. *Urswick* was *Dean*, as appears by his Arms yet remaining on that part of the Building, with this Inscription,

"Christofor Urswick Decanus, 1500."

This inscription still remains below a shield of arms on the eastern block of the house, and it is quite clear from the buildings themselves that they were largely reconstructed about the date in question. Urswick had been a canon since 1491–2, and was appointed dean in November, 1496; he died in 1505. The works upon the new deanery were apparently begun in 1498–9, the treasurer's account roll for that containing two important items:[28]

(1) a payment of 7s. "to Thomas Tynker & his mate for sawing 200 'de ly slyttyng worke' and 500 of oak boards for the new house assigned to the place of Mr. Dean in the year following, taking for each hundred 12d."

(2) a payment of 2d. "to Thomas Hosyer labouring in collecting & carrying rubble and stones to the house of Mr. Dean 'pro ly pavyng & Grownd pynnyng.'"

There are also other payments for carriage of ropes, quicklime, etc. all having reference to building.

The next account roll, unfortunately, is that for 1502–3, which contains no payments of note, and then there is a huge gap until 1541–2.

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Windsor Castle. 1. *View of west side of the Deanery, from the cloister roof.*
2. *North and west sides of Horseshoe Cloister, with the south end of the Chapter Library, and present state of the upper part of the Clewer Tower.*

From the existing buildings, it is clear that what Urswick did was to substitute for the old half-timbered structure a substantial house for himself of stone and flintwork.

As viewed from the cloister, the block now surmounting the old chapter-house range is faced throughout with coursed flints. (Plate LXXXII.) The lower part just above the cloister roof has three small (mezzanine) windows of no great age, and above them a band of ashlar extending across the west front of the house. Outside the east end is a modern gothic porch on to the leads, a work of James Wyatt. The south-west angle retains its old ashlar quoins. The first window from the south, of three lights with a transom, is all modern. Behind the downspout next to it may be traced the jamb of one of Urswick's windows. It was apparently a narrow one of two lights, but its opening is now filled up with brickwork. Beyond it to the north is another modern window, and north of that an original transomed window of four lights, partly bricked up and partly filled with a sash window. Next to this comes another modern window, and beyond it another original window, once of two lights, but now filled with a sash. The old windows are all square-headed with heavy labels. The front is completed by a battled parapet of quite recent brickwork. The south end has a modern bay window, which abuts upon the porch referred to above. The east front (Plate LXXXIII) has on the ground floor, first the old vestry window arch, with Wyatt's addition next the chapel.[29] Then under the main block the two moulded arches of the chapter-house windows,[30] with a medallion of St. George between them, inserted by Wyatt.[31] The first floor shows two of Urswick's square-headed windows, but the southern is blocked and the northern modernized. Between them is a square-headed panel with the crowned arms and supporters of King Henry VII, flanked by a pomegranate and a fleur-de-lis. Over the panel is a heavy label ending with shields of the arms of St. George and St. Edward. Both the south end and the east front are now stuccoed even to their parapets.

Extending eastwards from the fourteenth century block, as far as the Castle wall, against which it turns southwards, is an L-shaped block, also of Urswick's time, all apparently of brick faced with stucco. The northern wing is divided into two stories by a string-course, and has on each floor two pairs of square-headed windows, now much modernized. Between the upper windows is a poor seventeenth century panel with the registrar's badge, within the Garter and crowned, with an inscription under. The eastern wing has two similar windows on each floor facing west, and a single one on each floor facing south, all square-headed and with Urswick's heavy labels, but they have lost their mullions and tracery. On the middle of the west face is a small panel carved with the crowned shield and supporters and badges of King Henry VII with the inscription below given by Pote. It will not fail to be noticed that this portion of the deanery is built in the old ditch that crossed the upper end of the lower bailey on this line.

The southernmost of Urswick's ground floor rooms has a plaster ceiling with some attempt at ornamental mouldings, and a rose in the middle, and the room north of it once had a similar ceiling. But the arrangements here have evidently been altered. These ceilings can hardly be of Urswick's time, and more likely belong to a date *c.* 1587–8, when some extensive works were carried out within the deanery. The details of them are entered in a paper book[32] entitled "Computus Thesaurariatus Wm. Harrison," to which another hand has added "concerning Mr Deanes house burnt." The total cost of the repairs was £180 10s. 3½d. made up as follows:

	£	s.	d.
Stuff provided (including 4 loads of oaken board, 400 elm boards, 4 loads of laths, 12 qrs of hair, 22000 tiles & 150 roof tiles, 15000 bricks, 30 loads of sand, 22 loads of lime, etc.)	52	18	2½
To Harry Webb the carpenter for his bargain in building Mr Dean's house £30, given amongst the carpenters at the raising of the floor 12d., for other provision & work done £6 3s. 6d., in all	36	4	6
To the glazier 7s. 6d.; the plumber £16 4s.; the smith 52s. 4d.; the painter "for Colouring of Mr deanes olde postes over all his chambers, 20s."; etc. in all ..	25	15	6
To William Milam (apparently the builder) for divers bills	65	12	1
	£180	10	3½

To which £9 7s. 7d. was added for lead fined.

In the treasurer's account for 1621–2 is the entry:

Queritur de lij^{li} ij^{s} viij^{d} solutis pro reparacionibus factis hoc anno circa hospitium domini Decani multum ruinosum per negligentiam Spalatenesis ultimi Decani.[33]

This was Marco Antonio de Dominis, archbishop of Spalatro in Dalmatia from 1602 to 1616, when he apostasized and came to England. He was appointed dean of Windsor in 1618, and held that post until 1622, when he was dismissed the kingdom.

As a consequence, perhaps, of his negligence, the sum of £26 3s. 8d. had to be spent on "Mr. Deans's Stayers" in 1624–5.[34]

In 1631 it was ordered by the chapter "that the brick wall and the pavement in the Dean's house in the entry be decently made anew at the cost of the College."[35] The following order occurs under date 1636:

Order concerning a north porch in the Dean's house.

To the third proposal of Mr Dean, that the roof of the Dean's house which runs towards the north under the west wall of the Castle be renewed, it was agreed by all: and further, Mr Dean was empowered to arrange with the workmen for his convenience concerning a porch under the same roof leading on to the north terrace, through which a more convenient passage might be open for the King (when there shall be need) to the Chapel when it is raining, & a more easy outlet for the Dean, always more healthy.[36]

Of later entries relating to the deanery the following are the most important:

1685. 30th September. Mr Deans hous.

It was agreed Mr. Dean might build a pair of backstaires to The Lord Chancellours appartment, at the request of The Ld Chancellour.

1685–6. 4th February. Mr Deans hous.

Whereas it appeareth y^{t} ye pulling down of ye out houses of ye Deanery by his late Maties orders, hath render'd ye Deans house very inconvenient, by reason of ye want of Cellars, & chambers for ye necessary accommodations for Servants; it was proposed to ye Chapter, in ye Deans name, to take ye same into consideration, & remedy ye sayd inconveniences, as they shall think fitting, But this Chapter being uncapable of comeing to a resolution in a business of this nature, no notice haveing been given to ye Chapter of ye same, as ye Statute requires; 'tis thought fitt to deferr it to a proper Chapter, wch may be summoned for y^{t} purpose, as soon as the Dean shall get a survey made of w^{t} is necessary to be done, & an estimate of w^{t} 'twill come to.

1692. 22nd November.

Ordered that the Treasurer and the Steward doe attend Mr. Deane to advise about a pair of back-stairs & a place to putt the Garter books in and some other inconveniences in his house.

1709. 31 May.

Ordered that a necessary house in Mr Deans well yard be made.

The buildings referred to in the orders of 1636 and 1685–6 must have extended northwards from Urswick's block against the Castle wall, and were possibly in part of Urswick's time, since the passage that leads into the servants' hall is crossed, above the entrance into the hall, by a moulded beam, the line of which is now continued by the brick outer wall of the kitchen. This wall makes a curious return towards its north end, and then is continued onwards on a new line as the side of the kitchen offices. These chambers, then, with the story over, apparently take the place of the buildings destroyed in 1685, and like them, extend as far as the Castle wall on the north. The upper story is almost wholly occupied with a long gallery with simple "chair-high" panelling against the walls, and a moulded cornice. This work is of the same date as the windows, which belong to the earlier part of the eighteenth century. From the north end of the gallery there is a descending stair to a doorway communicating with the terrace, but this is of quite recent date. The handsome staircase in the middle of the deanery also belongs to the changes made in the eighteenth century.

On the west side of the gallery block is a small square courtyard, which partly belongs to the canon's house adjoining. It is now subdivided by a brick wall, built in 1713 in place of an older wooden paling, as appears by the following order of chapter:

1713. 8th June.

Ordered that in the place of the old decay'd pailes between the Deanery and Dr. Browne's house a brick wall be built.

The various buildings surrounding this court are of the most picturesque character, with tile roofs.

The following later orders of Chapter may be quoted:

1775. 11th July.

Ordered that the Roof of the Deanery over the Garter Chamber and Bed Chambers be repaired according to the following Estimates: The Carpenters £33 . 14 . 6; Bricklayers £20 . 16 . 10; Plumbers £39 . 13 . 4.

1777. 3rd December.

Ordered that a Sum not Exceeding £90 be placed to the Income of the Deanry for Building two Garretts over the Cov'd Room on the East Wing of the South Front.

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Windsor Castle. 1. *Part of the Deanery, with the old vestry and chapter-house window arches.*
2. *Part of the north front of the Lower Ward with its three towers.* (This nearest tower is No 4 the Cloisters)

In 1830 an extensive general repair to the deanery was carried out at an estimated cost of £318 18s. 9d.

CANONS' CLOISTER AND HOUSES.

The group of buildings for housing the canons of the newly founded Order of the Garter, and their vicars, was begun in the autumn of 1351 on the site of the old lodgings for the King and Queen ordered to be built in 1240 and destroyed by fire in 1295–6. For nearly a year labourers were busy demolishing the burnt ruins and otherwise clearing the site, while masons were engaged in repairing the Castle wall on the north, and another wall to the south which formed one side of King Henry III's cloister. During the second quarter of 1352 the masons were at work upon a latrine for the use of the canons. This was formed within one of the three towers which projected northwards from the Castle wall, and were new roofed during the winter of 1352. The masons were still busy until a year later upon the outer walls and battlements, and in putting in foundations for the new houses. They must also have laid down the 300 feet "de paas," that is stone steps, bought in April, 1353, "for a certain stair of a gate leading to the canons' cemetery," which lay below the Castle to the north. From their number, if each step were 3 feet long, these must have been the predecessors of the existing "hundred steps."

The lodgings for the canons and vicars were timber-framed houses built about a court or cloister against the walls above referred to, but no details are forthcoming as to their construction owing to the carpentry having been done throughout by taskwork. They seem to have occupied two years in building. During the second half of 1353 the new lodgings, which are described as containing twenty-six sets of chambers, were roofed and covered with lead, as were also their battlements. The plasterwork and chimneys seem to have occupied most of 1354, and early in 1355 all were apparently finished.

The cloister about which the houses were ranged was probably built with them. In March, 1354, paving tiles were bought for the alleys, but not laid down till the following year.

Both canons and vicars had for their use the great hall and its kitchen, but there was also built for them a roasting-house, a bakehouse, and a brewing-house.

In the accounts of the treasurers of the college are a few early entries of some interest relating to the canons' cloister. In that for 1415–16 is a payment of £10 6s. 1d. for the repair and expenses about the great belfry, both in carpentry and plumbing, of the two cloisters, and especially in making new in the cloister of the canons, "as by the parcels showing and examined upon this account."[37] It is unfortunate that the bills are not forthcoming.

In the account for 1443–4 is an interesting bill of the costs of the chimney in the kitchen of Dan Nicholas Sturgeon, one of the canons; the whole of it, however, is crossed out and a memorandum written at the top to the effect that it is disallowed by the dean and auditors "so that it shall not be for an example to the other canons."[38]

In 1477–8 is a small charge for mending the cisterns and "le yerde" within the canons' cloister,[39] and in the account for 1478–9 a payment of 2d. for cleansing "le pyssyng place" in the canons' cloister.[40]

In 1489–90 a considerable expenditure was incurred in repaving the canons' cloister, which was continued in the following year.[41] In 1492–3 the sum of 2d. was paid for mending the window "de la jaykes" in the cloister.[42]

The canons' cloister is entered through a doorway,[43] inserted probably in 1352, in the north wall of the north alley of the dean's cloister by a passage 4½ to 5 feet wide.

The cloister itself consists of a long and narrow area, measuring about 117 feet from east to west,[44] and widening from 33 feet in width on the east to some 42 feet on the west. It is surrounded on all sides except the west, where the houses have been rebuilt in brick, by ranges of timber-framed houses, built about and upon a wooden ambulatory. (Plate LXXXIV.) The houses were originally of two stories only, as several are still, and consisted of sets of chambers, like those of a college at Cambridge or Oxford; those on the ground story which opened into the ambulatory being for the vicars, while the first floor rooms were reserved for the canons. All the upper sets of chambers now oversail the ambulatory, an arrangement which seems, from the lines of the main beams, to be original.

The ambulatory consists, towards the garth, of a low wall, mostly of modern brick, but along the south side of coursed rubble, carrying a horizontal wooden bed-plate. Into this is fixed a series of stout upright square wooden posts with chamfered edges, which carry an equally stout horizontal lintel. From a remaining fragment at the south-west corner this seems to have had over it a moulded cornice, but elsewhere this is hidden by the existing flat plaster ceilings. The intervals between the vertical posts were filled by cusped or traceried spandrels of some kind, which modern restorations have replaced as trefoiled (see Fig. 50), but no old ones are left, and a large number of the posts are not original. The few old posts show the springing of the spandrels, and have up at the top an incised sign or numeral to indicate their place in the framing up.

The garth originally was divided into two equal portions by a transverse pentise that led northwards into the middlemost tower on the Castle wall, through which there was a way down to the Hundred Steps. This pentise is mentioned in the treasurer's account for 1482–3, when 2s. were spent upon its repair for four days.[45] But in 1862[46] it was blocked at both ends and a new passage made beside it, leading directly to the tower from the passage from the Dean's cloister. The way down to the Hundred Steps, which had hitherto been by a descent into the tower and out by an oblique opening through its east wall, was now made straight through it.

All the cloister openings towards the garth were filled in 1755[47] with series of vertical wooden bars, set lozengewise, but these have been destroyed except in one compartment on the north, and in two of the side openings of the old cross passage.

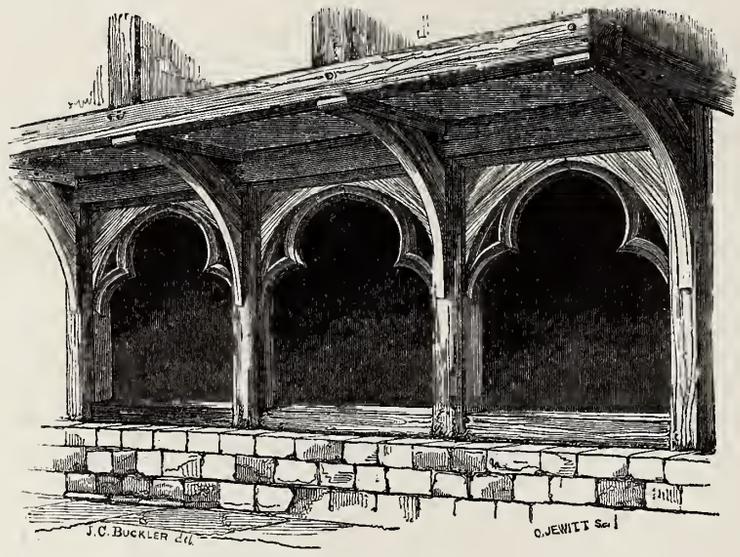

FIG. 50. SUGGESTED ORIGINAL ARRANGEMENT OF THE GARTH OPENINGS OF THE CANONS' CLOISTER.

The western end of the cloister seems to have been shortened, and consists of a series of four four-centred arches of brick, standing on a ground course, with the two end arches enclosing smaller openings.

The buildings round the cloister now consist of eight separate tenements, with thirteen doors, all, or nearly all, in their original positions, but without much reference to the original arrangements, which provided for twelve vicars' lodgings on the ground floor, and as many canons' lodgings above.

Owing to continual changes, and to the internal timbers having been so largely removed to meet modern requirements, it is almost hopeless to recover the original divisions, but there were probably four sets of chambers along each side, and two across each end. In traversing the ambulatory it will seem that the south is the side least disturbed, though much covered up with plaster. The east side is old only as to its middle portion. The north side is almost wholly new from end to end, and the western side is likewise new. None of the doorways or windows is ancient, but several of the houses towards the west retain interesting panelled doors of the time of the Restoration, at which period a general reconstruction seems to have been carried out all round the cloister.[48]

The upper story of the cloister underwent so complete a restoration at the end of the seventeenth century that not a single window or other older feature has survived. Divers additions, however, have done much to maintain the picturesqueness of the place. Witness the battled chimney breast with its massive arched base, built out from the house in the north-east quarter, and the curious chimney which it supports; also another chimney of the same date nearly opposite, built out from a house on the south side, carried by two quaintly carved and moulded wooden posts. Another brick chimney of the same date, on the north side, spans an arch below, and abuts against a large block of building which intrudes into the cloister from the house on the west of the Hundred Steps. The superstructure of the houses forming the west end of the cloister is a continuation upwards

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Windsor Castle. 1. *Alley of the Vicars' now the Horseshoe Cloister.* 2. *South alley of the Canons' Cloister.*

in two stories of the brickwork below, and forms the back of a large three-storied house fronting westwards which was built about the end of the seventeenth century. On the north and east sides the addition of attic stories to several of the houses breaks agreeably the monotony of the sky-line.

The interiors of the various houses have been altered so many times that very few ancient features remain in them. In a house on the north side in an upper room is a longitudinal beam with braces which perhaps indicates the original height of the fourteenth century ceiling. In the house west of the Hundred Steps on the first floor is a good stone chimney having spandrels carved with leafwork, of about the middle of the sixteenth century. In a cupboard beside it is a wide thirteenth century doorway (now blocked) into the turret north of it. (Fig. 51.) A house on the south-west side of the cloister has in the kitchen a wide chimney with oven recess in the left jamb, apparently a remnant of the lodging of King Henry III. On the first floor of the same house is a small Elizabethan chimney, and the dining room has a good coved ceiling divided into square panels, also Elizabethan. In the house at the east end is a Tudor chimney, much restored, and in a room on the first floor overlooking the cloister is a much larger and perfect chimney of the same date.

In 1776 it was ordered "that a new Skirting Board be put round the walls of the Inner Cloyster according to Estimate given in by the Carpenter £18 . 6 . 0." This may still be traced.

The college was first lighted by gas in 1829.

In 1830 it was ordered "that the whole of the Chimneys in the Canons Cloister be Repaired, the Estimate for which is £54 . 3 . 11."

As regards exterior, the north elevation of the canons' cloister is entirely new, having been practically refaced under the direction of Mr. Salvin from 1860 onwards. (Plate XCVI.) The picturesque oriel which abuts southward from one of the houses, over the alley of the dean's cloister, has already been noticed. The wall in which the oriel is set has been so much patched and pierced with windows as to be almost hopeless to make anything of, but just beyond a small and modern trefoiled light to the west is part of the relieving arch of one of the thirteenth century windows of the wall, which was originally faced with clunch or chalk.

FIG. 51. THIRTEENTH CENTURY DOORWAY IN ONE OF THE NORTH TOWERS OF THE LOWER BAILEY.

Throughout the fourteenth and fifteenth centuries, and later, are numerous entries relating to an important well in the canons' cloister; it seems to have been extensively repaired, and the house over it reconstructed in 1404–5.[49] In Norden's view its position is indicated in the eastern half of the cloister, which is styled "Well Court," by a large wheel, beneath a tiled roof carried by open timber framing.

Early in the seventeenth century the well was covered over and furnished with a pump, as appears by the following Act of Chapter:

1617. 22nd December.

The great well turnd into a Plump. It was then decreed y^t^ ye great well in ye Cloisters should be converted into a plumpe for ye better use of the Canons, and 20s. was then geven to a Plũmer for his Chardges cõming thither to agree about it.

The following curious regulations *temp.* King Charles I as to precautions against fire are of some interest; it is unnecessary to translate them:

1635. 15th April.

1° Decretum est

ad reprimendos subitos ignum furores quatuordecim tubulos hydrobolos e fraxino tornari longitudinis sesquipedalibus cum baltreis et pectoralibus quibus appendaret: Quorum duo in domo Domini Decani semper maneant et in singulis Canonicorum domibus singuli.

2° Ut hydrelion plumbeus quem Pump vocant in Solarij margine statuatur supra Cisternam magnam, quo inde per plumbeam scyphonem aquæ exhauriantur in superna loca ad evitandos hujusmodi subitos casus.

3° Ut Cisterna plumbea statuabunt paulo infra marginem solarij predicti in quam omnes aquæ pluviales derivari possint et formari ad usum predictum.

1635. 25th April.

Ordo pro hydrelio super Plumbata adversum ignium casus.

Ad secundam propositionem Domini Decani, viz. (ut le Pump super Plumbeta juxta magnam Cisternam exigeretur sicut superiore anno definitum erat), unanimi consensu ordinatum est, ut perficiendum curaret Thesaurarius quam potest fieri celerime.

1636. 3rd November.

Decretum de Libratione aquarum et Æquatione Cisternarum in domibus Canonicorum.

Consensu præsentium ordinatum est Quod quam fieri potest celerrime fieret Libratio aquarum, e Cisterna magne descendentium in domos Canonicorum; Ne quorundam tubuli et Syphones depressius deducti, Cæteris fraudi essent Et ut Equatio Cisternarum fieret in domibus Canonicorum.

THE CLOISTER PORCH AND ERARY.

In the north-west corner of the dean's cloister is a doorway of similar pattern and date to that between the two cloisters, which opens into a passage going westwards.

This passage forms one end of a beautiful porch built, with "la Tresorie" over it, in 1353–4 (Fig. 52). It is two bays long, with east and west doorways in its northern part and a principal entrance in its south end. The outer face of this south doorway can now be seen only in the vestry, though in a terribly mutilated condition (see Fig. 31); the inner face has traceried panelling round it. The southernmost bay has also panelling on each side representing a traceried window of five lights. The northernmost bay is panelled about the two doorways in its east and west sides, and on the north wall has panelling representing a five-light window. Against the north wall is a stone bench or seat. The porch is covered by a panelled stone vault with tracery, wrought by Geoffrey Carlton, the head mason, in 1353. The vault springs from clustered shafts in the corners and at the sides, but the latter have been chopped away for about 6 feet from the floor.

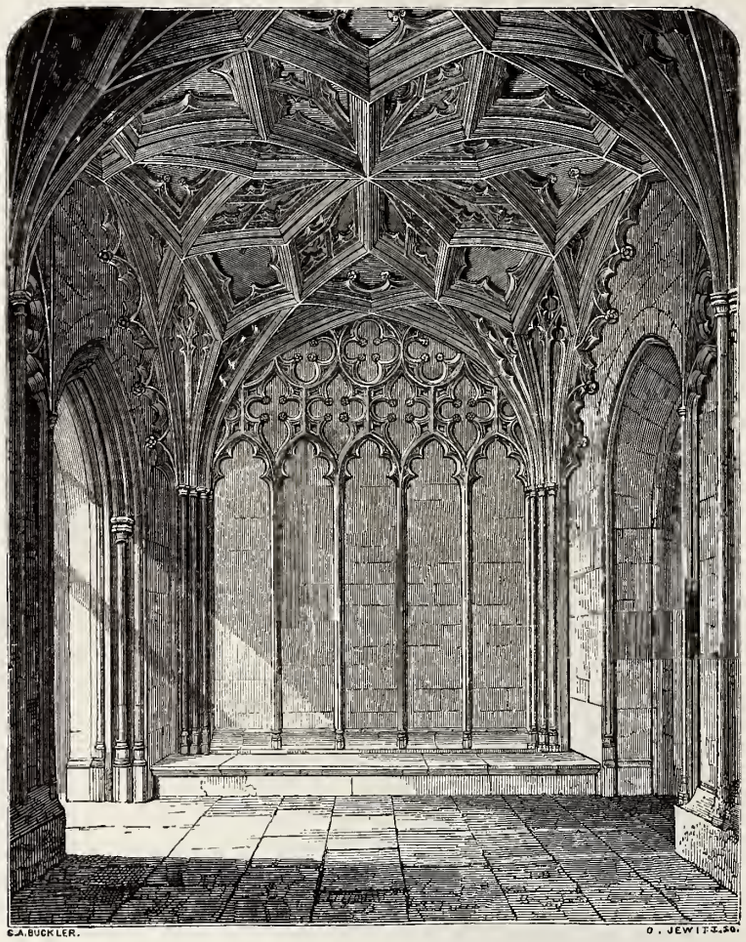


FIG. 52. VAULTED PORCH BELOW THE ERARY, BUILT IN 1353-4.

Until the building of the new vestry south of it, this porch formed the regular entry to the cloisters through its east doorway, and to other buildings by the west doorway, and its main or southern entrance was covered by a wooden pentise filling up apparently the space against the cloister wall between the porch and the galilee of the old chapel. This pentise was made in 1434–5, when 50 feet of boards were bought for it.[50]

Over the porch was "la Tresorie," as it is called in the accounts of its building, but in the college documents the *errarium* and later "the erary," by which name it is still known. It was also called the *domus compoti* or *computaria*, because it also served as the treasurer's counting-house or checker until the new checker in master John Shorne's tower was built.

The great puzzle about the erary is how it was reached from the ground level. Since it was the strong room where all the evidences and muniments of the chapter were kept, it ought to have been directly accessible by its own staircase, but of this there is no trace. It can therefore only be concluded that the erary was reached by walking to it over the cloister leads from a doorway in the vice at the west end of the old chapel.

When the new library over the west alley of the cloister was built in 1483–4 a connexion with it from the chapel vice seems to have been made at its south end, and 3s. 1d. were paid to William Plummer for casting and laying 9 cwt. a quarter, and 12 lbs. of lead "for the entry from the old church to the erary," with 3s. 9d. for 15 lbs. of solder for the same work.[51] This arrangement continued, as the means of approach both to the new library and through it to the erary, until about 1496, when the vice was obliterated by the casing of the walls of the passage to the cloister at the west end of the Lady chapel. A more direct way was then made up to the library and erary by forming a stair from the cloister in the thickness of its western wall. Though the access to this has been altered later by making a new doorway further to the south, to the present entry from the cloister into the vestry, the place of the stair has remained unchanged.

The stair now leads directly into the modern chapter room, which occupies the site of the old library, and from it there is a flight of three stone steps up to the erary entrance. This consists of an original pointed doorway, opening northwards into a small lobby with flat stone ceiling, from which a second pointed arch leads into the erary itself.

The erary is an oblong chamber with stone walls, 23½ feet long, 11½ feet wide, and about 15 feet high, covered by a stone vault of two bays, with diagonal, transverse, longitudinal, and wall ribs, with carved double roses at the intersections and against the walls (Fig. 53). The vault springs from battled corbels and has the interspaces of the ribs filled in with coursed clunch. There are now no traces of the painted decoration carried out in 1354–5, when the vault was finished. The side walls are plastered, and the floor paved throughout with 4½ inch pavers, of several patterns, which were bought at Penn in 1355. In the northern half of the east wall is a chimney, 4 feet 10½ inches wide, lined at the back and on the hearth with Flanders tiles set on edge. The opening is crossed by a plain horizontal lintel, and protected at the floor level by a stone fender. This chimney apparently dates from 1443–4, when a number of extensive repairs were carried out upon the outside of the "counting-house and erary," including the building of a chimney.[52] The fire-grate is a movable iron one, of ancient pattern. The erary is lighted by a window in the south end, set at the back of a widely splayed pointed recess, and consists of two round-headed and cinquefoiled lights, rebated for shutters, with a doubly cusped quatrefoil in the head. The openings still retain their old ironwork, but the sill of the window was lowered 21 inches about 1886 to afford more light. There are no remains of the painted glass put in in 1354–5.

FIG. 53. THE ERARY, AS BUILT IN 1353-4.
[THE GRATING FIXED BEFORE THE WINDOW IN 1496-7 IS OMITTED IN THE ENGRAVING.]

In the treasurer's account for 1496–7 are a number of interesting items relating to the erary, probably in connexion with the making of the new way up to it, and its conversion into a strong room for the custody of the more precious relics and jewels belonging to St. George's Chapel.[53]

First are the charges for making two new doors to the erary, which still exist. Both retain their old ironwork, but the locks have been modernized. The inner door is constructed with overlapping boards, like a clinker-built boat.[54]

The "preparing of a window" was clearly to receive the iron bars mentioned in the following item. These also remain, and form a strong grating guarding the inner side of the window, composed of ten vertical and seventeen horizontal bars, as specified in the account. They were wrought by Robert Oliver, smith. The ten weighed 2¾ cwt. and cost 45s. 6d.; the seventeen cross bars weighed 3½ cwt. 23 lbs., and cost 60s. 6¼d.

The last item explains the reason for this heavy grating, 3s. being charged for a lock of "the chest where the jewels & relics lie in the erary."

In the north end of the room is an old press with drawers, clearly of medieval date. It is built up of massive oaken framing to form recesses for nine vertical and seven horizontal rows of roughly made drawers of different depths, with tinned iron rings of two patterns hanging from a tinned iron plate. This is possibly the almery referred to in the treasurer's account for 1422–3, when John Horsted toiled for two days, at 6d. a day (without his food), in putting it together.[55] The other cupboards, etc. in the room are comparatively modern.

There are a few other entries in the treasurer's accounts concerning the erary. In 1368 2d. was paid for a "clyket" for the counting-house,[56] and in 1370–1 2½d. for a linen bag to keep money in.[57] In 1377–8 7d. was paid for four boxes for putting muniments in.[58] Four pennyworth of counters were bought for "the counting house"[59] in 1460 and 7d. were paid in 1461–2 for half-a-pound more counters.[60] These were of course used for working out sums on the treasurer's checkered cloth or table.

The erary tower underwent a complete repair in 1862 under the direction of Mr. Salvin.

THE CANONS' CHAPTER-HOUSE.

In bishop Beauchamp's account for the chapel works for 1477–8—78–9 is a payment, with the marginal heading: "Costs in the chapter-house," of £11 13s.,

for 90 yards of tapestry, white, red, and green, with the arms of St George and "le Gartour" for *the new chapter house*, and two pieces of "bord Alisaunder" for the same house, and 14 yards of green cloth for the table in the said Chapter-house, bought by order of the said Bishop.[61]

This entry is important as indicating the existence of a building for the meetings of the chapter separate from and independent of the chapter-house begun in 1350 on the east side of the cloister, which therefore may be deemed as having been built for the ceremonies of the Order of the Garter.

The charges for the building of the new chapter-house were perhaps entered upon the missing account roll for 1476–7—1477–8, as well as those of a new vestry which was built at the same time.

The new chapter-house apparently occupied the site of an earlier structure which extended westwards from the porch forming the lower story of the erary tower. This earlier building was probably a part of the royal lodging of King Henry III which had escaped the fire of 1295–6 and been adapted for the needs of the new college; otherwise it is inconceivable that there should not be any reference to it in Robert of Burnham's accounts.[62]

Several entries in the college accounts testify to its existence early in the fifteenth century. In 1428–9 ten mats made of white twigs were bought in London by the dean "to put upon the benches and under the feet of the canons in the chapter-house."[63] As they contained 150 feet, if each mat was 7½ feet long and 2 feet wide this would allow of two mats for each side bench, one for the cross bench at the head of the table, and a corresponding number on the floor. The dean also bought "two bankers of green tapestry wrought with the arms of St. George to put upon the benches in the chapter-house," containing in all 11¼ yards. These bankers were evidently covers for the wicker mats, and as their length was about 5½ yards or 16 feet 10½ inches each, they would easily lie upon the side benches, if these were each 15 feet long.

Another important entry occurs in 1430–1, of payments to the glazier "for mending of the chapter house of the Chapel at the west end and in two broken windows on the north side."[64] As the chapter-house in the cloister had windows on the east front only, it cannot be the building here referred to. Some work upon the chapter-house benches was also done in 1462–3.[65]

The two chapter-houses seem to have been distinguished by differing names. That of the Order of the Garter is called *domus capituli*, not only in the accounts of its building, but in later entries referring to repairs.[66] The canons' chapter-house, on the other hand, was the *domus capitularis*, as all the references to it testify.

The new chapter-house apparently had not any rooms over it originally, as a charge occurs in 1498–9 for the mending "de ly batilment" above it.[67]

After the Restoration, when the adjoining vestry was converted into a chapter-house, the building under notice became the ground floor chamber of a canonical residence which was built over it against the erary tower. This house was three stories high, with attic chambers in the roof, and according to Hollar's drawing had round bay windows facing south and west in the upper floors. It was most unhappily demolished in 1859, but a photograph taken at the time (Plate LXXXV) shows that the upper stories were half-timber work, with a characteristic cornice, and a balustraded balcony in front of the second-floor windows. The house extended over the passage from the erary porch to the existing house on the north, which it partly overlapped. The foundations still remain underground, and show that the chapter-house was about 45 feet long and 16 feet broad.

According to Hollar's bird's-eye view, the northern half of the area between the western buildings of the canons' cloister, and the building to the west known as Denton's Commons (presently to be described), was filled with a walled-in court[68] or cloister, the north side of which adjoined a gabled building with its end abutting on the Castle wall, and another building east of it. This block of buildings has since been replaced, apparently soon after the Restoration, by a nice red-brick house. The south front is divided by Ionic pilasters (Fig. 54) into four bays, and into three stages by simple string-courses. None of the windows is ancient, and the simple dignity of the original work, which was perhaps designed by Sir Christopher Wren, is marred by two quite modern bay windows. The roof is covered with red tiles. The house seems to have been built by Dr. Hall, one of the canons, in or about 1661, and on its being vacated by him in 1662 on his election to the bishopric of Chester, it was conferred upon another canon, Dr. Broughton.

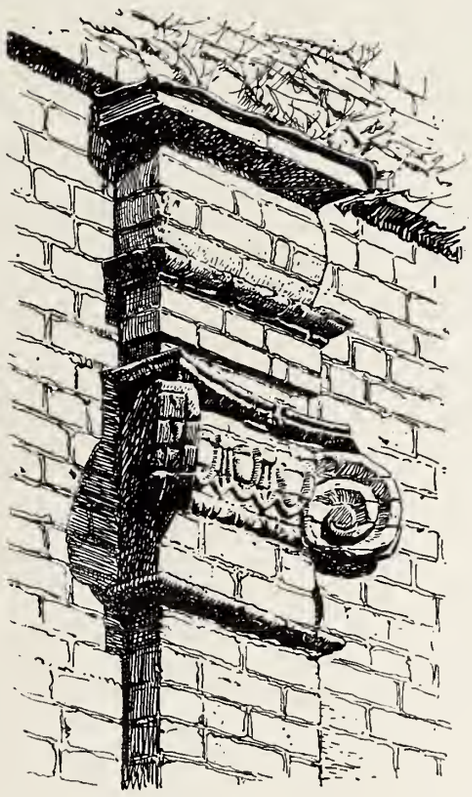


FIG. 54. BRICK PILASTER WITH CARVED CAPITAL ON A HOUSE TO THE NORTH OF ST. GEORGE'S CHAPEL.

The house to the east, which forms the west end of the canons' cloister, may be that referred to in the following Chapter Act:

1684. Octob. 20.

Agreed, that whereas the Ld Bp of Rochester elect has laid out a considerable summ of money upon the House in wch he lately dwelt, & injoy'd it, but a short time after; we allow him three parts of that charge (of what dos not come into Income) He bearing the Fourth Part.

Ordered, that the Garret in the Ld Bp of Rochesters House (of wch Dr Meggott made his Option this day) be forthwith new boarded, And that a Shedd be likewise made betwixt the Kitchen and the Cellar there. And y^t^ a Partition be forthwith made between that House and the Yard of Mr Lee. The Treasurer to take care herein.

NOTES TO CHAPTER XXIV.

[1] In the treasurer's account for 1482–3 (xv. 34, 59) is a charge of 7s. 6d. paid "pro j. Cera et aliis Clausuris ferreis ostii introitus ad novum opus," which practically dates this doorway.

[2] 1661. 28th May.

"Ea lege pactum est cum saxicidis qui nunc circa claustra operantur ut ipsi totum opus exacte perficiant infra decimum diem Julij proxime sequentem et tunc 1ooli. pretium operæ a Collegio solventur ipsis si vero opus integrum circa Claustra infra diem præfatum non consummaverint viginti libræ de pretio detrahendæ sunt."

[3] Chapter Act. 1851, 4th November.

"The Treasurer having undertaken (under peculiar circumstances) to restore the north and west cloisters the cost of which amounts to the sum of Four hundred and ninety Pounds the Chapter hereby confirm and allow of such restoration and agree that the costs of the same be charged in his yearly accounts, notwithstanding the same has been done without any Estimate having been previously made and allowed by the Chapter."

The following memorial was at the same time transcribed on vellum and deposited under one of the buttresses:

"These are to record that the East side of this Cloister was restored in Ketton Stone above a Hundred years ago by Sir Christopher Wren, Kn^t^. and is in a perfect state of preservation at this date. Also that the South side was

restored in Caen stone within the last three years partly at the Expense of the Chapter and partly by private Contributions at the Cost of £60 each Arch and £25 each Buttress and lastly That the West and North sides were restored in Bath stone from Corsham down with the whole of the Parapet and Coping by the Chapter at the cost of £310. The west side and with the Room over it £190. The north side the parapet and coping £38, incidental expenses £22. The two sides and parapet were taken down and rebuilt between the 1st. of October and end of November by Samuel Cundy Mason and Architect Belgrave Wharf Pimlico London. The Hon. and Very Rev. Geo. G. Nevile Dean The Hon. and Rev. Henry C. Cust Canon and Steward The Rev. Wm. Canning Canon and Treasurer. Thomas Batcheldor Chapter Clerk. Dated this 26th day of November in the fifteenth year of the Reign of Queen Victoria A.D. 1851."

[4] [1483–4] "Et solut. [pro] .j. C. de asseribus de Waynscote emptis Londoñ pro libraria per Ricardum Holte, l.s." xv. 34, 60.

[5] 1490–1. "Opus super Claustrum juxta novam Librariam." xv. 34, 63.

[6] 1491–2. "Pro ligatura librorum et pellibus ovinis et alijs necessarijs pro libris in libraria infra tempus hujus compoti xxix.s. xj.d. ob." xv. 34, 65.

[7] 1492–3. "Stephano Thompson pro effusione plumbi videlicet foder CCCC j. quart' xli. in linthiamina et reposicione ejusdem plumbi super claustrum a nova libraria usque secundum angulum xxxvij.s. viij.d." xv. 34, 66.

[8] The change must have taken place before 1622, as appears by the following Act of Chapter:

1622. 4th June.

"Tabule supra plumbeta.

In isto Capitulo decretum fuit ut Tabule ponerentur super australem partem Claustre super plumbeta juxta domum domini Decani ita ut tute et eque liceret ambulare super dictas tabulas ad orientalem fenestram ecclesie."

[9] "pro dealbacione Claustri." xv. 56, 10.

[10] "In expensis circa pavimentum lapidis sancti Thome in claustro xiiijd." xv. 56, 19.

[11] "In DCC pavientile pro paviamentis capelle et claustri precij centene x^{d}—V^{s}. X^{d}." xv. 34, 38*.

[12] 1443–4. "Solut. Thome Cokke pro factura de le Bench extra herbarium juxta le grate et facienti herbarium infra Claustrum et emendante diversos defectus in herbario juxta le grate existentem circa opus predictum per xvj dies capienti per diem v^{d}. vj^{s} $viij^{d}$. Et in $iiij^{c}$ roddes emptis pro herbariis predictis $viij^{s}$. Et in C clavis pro dictis herbariis v^{d}." xv. 56, 32.

[13] [1443–4] "Custus Claustri.

Et in stipendio Roberti Middelton plastrantis et le whitlymynge circa claustrum infra Collegium (16 days at 6^{d}) .. .. $viij^{s}$

Et in stipendio Johannis Lawrence existentis circa opus predictum (16 days at 5^{d}) .. vj^{s} $viij^{d}$

Et in j. magno bolle empto ad deserviend. pro le whitlymyng .. .. .. $iiij^{d}$

Et in stipendio Johannis Tiler emendantis le pavyng in claustro et in Capella in diversis locis ubi indigebat (2 days at 4^{d}) .. .. $viij^{d}$

Et in stipendio prefati Roberti Middelton pro le whitlymynge in claustro et vestiario (4 days at 6^{d}.) alia vice .. .. ij^{s}

Et in stipendio Johannis Lawrence coadjuvantis dictum Robertum circa opus predictum (4 days at 5^{d}) .. .. xx^{d}

Et in stipendio Johannis Wheteley existentis una vice circa emendacionem stallum domini Regis in Choro et aliorum defectuum ibidem (2 days at 6^{d}) .. .. xij^{d}

Summa—xx^{s} $iiij^{d}$." xv. 34, 41.

[14] "Solut. pro mundacione le Erber iij^{d}." xv. 34, 47.

[15] 1489–90. "Et solut. Roberto Hynde plumer per diem pro posicione unius pipe plumbi et unius watertable in parte orientali claustri ecclesie vjd. Et Willelmo Sudbury per diem iiijd et Edmundo Sampson per diem iiijd in toto xiiijd." xv. 34, 62.

1492–3. "Pro effusione ix.C. de plumbo et locacione ejusdem super tecta interius domus decani et ij. tabardas in angulo occidentali claustri processionalis juxta capellam vjs viijd." xv. 34, 66.

[16] "Et solut. Johanni Squyer carpentario pro factura ostii de la tresaunt̃ in capella versus domum domini decani. Et solut. Willelmo Smyth pro factura le hengys ad idem ostium et pro emendacione sere ad idem ostium in toto xijd." xv. 34, 54.

[17] 1812. Midsummer Quarter.

James Bedborough, mason, "To building new privy at the East End of the Tomb house, etc." P.R.O. Works, 5/101.

[18] See plan in *The Archæological Journal*, lviii. plate vii.

[19] In 1772 the lower part of the dean's dining parlour was ordered to be wainscoted, and in 1748 another room at the deanery was ordered "to be wainscotted chair high."

[20] Roll xv. 34, 38.

[21] He became canon in 1440, and was dean of St. Stephen's, Westminster.

[22] [1443–4] "Custus Camere Domini Decani et Domus M[agistri] Willelmi Walesby.

Et in stipendio Johannis Wheteley carpentarij existentis ibidem circa facturam novi meremij ad deserviend. pro emendacione camere domini decani per viij dies capienti per diem vj^{d} .. .. $iiij^{s}$

Et in stipendio j famulorum suorum existentis ibidem circa opus predictum per idem tempus capienti per diem vj^{d} .. .. $iiij^{s}$

Et solut. Willelmo Plumber pro lez shetyng leyng et castyng vij^{c} et iij quart' plumbi ad deserviend. pro camera domini Decani et ad salvand. domum Capituli capienti pro Centena xij^{d} .. .. vij^{s} ix^{d}

Et solut. pro $iiij^{or}$ libris soldure emptis de prefato Willelmo ad deserviend. pro camera predicta precij libre vj^{d} .. .. ij^{s}

Et in Dz̃ C de ledenaill emptis una vice ad deserviend. pro camera predicta .. .. ij^{d}

Et in C et dz̃ de bordenaill emptis ad cameram predictam .. .. vj^{d}

Et in stipendio Willelmi Plummer alia vice pro le leyng castyng et shetyng xij^{c} et dz̃ plumbi ad deserviend. pro camera predicta capienti pro Centena xij^{d} .. .. .. xij^{s} vj^{d}

Et in vij^{lb} soldure emptis ad deserviend. alia vice pro camera predicta precij libre vj^{d} iij^{s} vj^{d}

Et in stipendio ejusdem Willelmi Plummer alia vice pro le leyng shetyng et castyng iij^{c} et dz̃ plumbi ad deserviend. pro camera predicta capienti pro Centena xij^{d} .. iij^{s} vj^{d}

Et in stipendio ejusdem Willelmi Plummer pro le leyng castyng et shetyng $vj^{c}_{\frac{1}{2}}$ plumbi ad deserviend. pro emendacione domus M. Willelmi Walesby in diversis locis ubi indegebat capienti pro Centena xij^{d} .. .. vj^{s}

Et solut. eidem Willelmo pro j lb. soldure ad opus predictum .. .. vj^{d}
Et in C ledenaill emptis pro camera domini decani .. .. ij^{d}
Summa—xliiij^{s}. vij^{d}." xv. 34, 41.

[23] " Et solut. ij^{bus} serratoribus pro le pale in domo domini decani pro vij^{c} di et quart' pedibus precij le C xiiijd.....ix^{s} ob.
Et solut. Ricardo Walter carpentario pro factura dicti pale per xvij dies cap. per diem vj^{d}.....viij^{s}. vj^{d}.
Et solut. Roberto Horethorn carpynter ad idem opus per xvj dies cap. per diem vj^{d}.....viij^{s}.
Et solut. Johanni Screven laborario in domo dominis decani per ij dies cap. per diem iiij^{d}.....viij^{d}.
Et solut. Johanni Browne carpynter pro reparacione in domo domini decani. ij^{d}.
Et solut. pro clavis pro le pale ob. [Total—26s. 5d.]" xv. 34, 47.

[24] " Pro effusione ix^{c} de plumbo et locacione ejusdem super tecta interius domus decani." xv. 34, 66.

[25] " In parlario domini decani." xv. 34, 56.

[26] " Pro factura unius penties juxta fontem in [domo] dicti decani iij^{s}. iij^{d}." xv. 34, 69.

[27] Page 123.

[28] " Et solut. Thome Tynker et suo socio pro sarracione ij^{c} de ly slyttyng worke et V^{c} de asseris quercuum pro domo novo proposito ad locum Magistri Decani in anno sequenti capientibus pro quolibet Cento [*sic*] xij^{d}. vij^{s}.
Et solut. Thome Hosyer laboranti in coligenda et portanda saxa et lapides ad domum magistri Decani pro ly pavyng et Grownd-pynnyng ij^{d}." xv. 34, 71.

[29] Over this is a panel with the registrar's badge crowned and HENRICVS LUDOWICUS HOBART STP MDCCC XXXI.

[30] Between the vestry and chapter-house windows is a recess which may have been the doorway from a vice.

[31] 1811. Michaelmas Quarter.
James Bedborough, the mason, *inter alia*, "working & setting stone to the building at the East end of Tomb house, etc." P.R.O. Works 5/100.

[32] xv. 59, 14. [33] xv. 59, 36. [34] xv. 59, 38.

[35] 1631. 20th April. "Murus lateritius.
Decretum erat quod murus lateritius et pavimentum in Ædibus Domini Decani in introitu decenter de novo fierent impensis Collegij etc." [f. 112]

[36] 1636. 25th April. "Ordo de Porticu Boreali in domo Decani.
Ad tertiam propositionem Domini Decani viz ut tectum domus Decani quod ad Boream excurrit sub muro Castri occidentali renovaretur,) assensum est ab omnibus: et Potestas (insuper) Domino Decano concessa, ut cum operariis pro sua facultate ageret De porticu, sub eodem tecto ducendo in Boreale Ambulacrum per quos, Regi (cum opus fuerit) pateret transitus accommodatior in Capella tempore pluviarum, et decano exitus expeditior, Aeri salubrior." [f. 131]

[37] 1415–16 "Et solut. pro reparacione et expensis circa magnum campanile tam in carpentaria quam plumbatura ij claustrorum et specialiter in claustro canonicorum de novo faciendo prout per parcellos super hunc compotum astens et examinet. xjli. [xix.s. vjd. *altered to*] vjsol. jd." xv. 34, 28.

[38] " Custus Camini in Coquina domini Nicholai Sturgeon.
Et solut. Johanni Kyng mason existenti circa facturam Camini domini Nicholai Sturgeon per xxij dies cap. per diem viij^{d}... .. .. xiiij^{s} viij^{d}
Et solut. Ricardo at Wode mason existenti circa opus predictum per xxij dies d$^{\tilde{}}$ cap. per diem vij^{d} .. .. xiij^{s} j^{d} ob.
Et solut. Johanni Altham laborer existenti circa opus predictum per xxij dies cum ij pueris suis capienti pro se et ij pueris suis per diem x^{d} .. .. xviij^{s} iiij^{d}
Et in stipendio Johannis Feyth carpentarii existentis ibidem circa facturam j beme ad deserviend. pro camino predicto per iij dies capientis per diem vj^{d}. .. .. xviij^{d}
Et in stipendio Johannis Edred carpentarii existentis ibidem circa facturam camini predicti per iij dies cap. per diem vj^{d} .. .. xviij^{d}
Et in stipendio Johannis Bysshop carpentarii existentis ibidem circa opus predictum per iij dies cap. per iij dies [*sic*] cap. per diem vj^{d}. .. .. xviij^{d}
Et in stipendio Thome Cok carpentarii existentis ibidem circa opus predictum per iij dies cap. per diem vj^{d} .. .. xviij^{d}
Et in iij M$_{l}$D$^{\tilde{}}$ de brike emptis apud Wokyngham ad deserviend. pro camino predicto precij M^{l} vj^{s}. viij^{d}. .. .. xxx^{s}
Et in ix carectis de brike predictis cariatis de Wokyngham usque Collegium donando pro cariagio xxij^{d} .. .. xvjs vj^{d}
Et solut. Johanni Baily pro cariagio x carectarum zabuli una cum fossacione ejusdem precij carecte v^{d}. .. .. iiijs ij^{d}
Summa—nuꝑ." [Added ::·/../÷/..=£5 2s 9½d.]
The whole entry is crossed out, and at the top is written " Disallocatur hic per decretum Domini Custodis sive Decani et Auditoris eo quod non erit in exemplum alijs Canonicis &c." xv. 34, 41.

[39] 1477–8. " Pro mundacione le cesterns et le yerde infra Claustrum Canonicorum vj.d." xv. 34, 54.

[40] 1478–9. " Et solut. Johanni Mordale pro mundacione le pyssyng place infra Claustrum Canonicorum, ijd." xv. 34, 55.

[41] 1489–90.
" Item solut. Nicholao Hert pro lxxviij carucatis le Heth Stonys pro pavimento infra claustrum canonicorum precij cujuslibet carucate cum cariagio ejusdem ij^{s} ij^{d} in toto viijli ixs.
Et solut. Philippo Forster Row Mason Waltero Lee et Johanni Bower pro le Batteryng et laing eorundem lapidum in pavimento infra claustrum canonicorum ut patet librum Magistri Johannis Seymour .. ..
Et solut. Robynet pro uno grate ferri posito in pavimento infra claustrum canonicorum ponderante xxvj lib. precij le li. ij^{d}. Summa .. .. iiij^{s} iiij^{d}
Et solut. cuidam homini pro mundacione ij latrinarum viz unius infra claustrum canonicorum et alterius juxta Aulam Vicariorum infra tempus hujus compoti .. .. .. vj^{s}"

1490–1. xv. 34, 62.
" Reparaciones infra Collegium et alie expense tam infra quam extra Collegium.
Et solut. Nicholao Hert et Johanni Horstede mense Octobris pro brekyng de xij bigatis de hethe stane ad le quarry pro pavimento inferioris Claustri Collegij capiendo pro qualibet bigata viij^{d} in toto .. .. viij^{s}
Et solut. pro cariagio earundem xij bigatarum de hethe stone a Colyngrygg in foresta usque ad Windesor cujuslibet bigate xviij^{s} .. .. xviij^{s}
Et solut. Johanni Bowyer Roumason pro hewyn et leying in dicto Claustro per xj dies capiendo per diem vj^{d} .. .. v^{s} vj^{d}
Et solut. Philippo Forster Roumason eodem tempore per iiij^{or} dies in eodem opere capiendo per diem vj^{d} .. .. ij^{s}

Et solut. Waltero alee Roumason operante ibidem per vij dies in eodem opere capiendo per diem vj^{d} .. .. iij^{s} vj^{d}
Et solut. Johanni Grenelaw labo^{er} servienti dictis Waltero et Johanni Bowyer operanti ibidem pro iij dies capiendo per diem iiij^{d} .. .. xij^{d}
etc. etc." xv. 34, 63.

[42] 1492–3. "Pro emendatione fenestre de le jaykes in claustro ij^{d}." xv. 34, 66.

[43] This was originally furnished with a double door, as appears from a charge of 2d. in the treasurer's account for 1388–9 "in crampons ferri emptis pro ostiis inter duo claustra." xv. 56, 11.

[44] The two long sides are not equal: the northern being 117½ feet, and the southern 116 feet in length.

[45] "Pro reparacione le pentes in Claustro interiori pro iiij diebus ijs." xv. 34, 59.

[46] 1862. 28th May.
"An Application having been made from the First Commissioner of His Majesty's Works for permission to make certain Alterations in the Cloister to improve the Approach to the Castle Yard from the top of the hundred Steps, The Chapter Clerk is directed to return an answer to the application signifying the Consent of the Chapter to the Alterations."

[47] Chapter Acts, 1755. 1st September.
"Ordered that the Palisading and doors be made and fixed in the Inner cloister according to an estimate."

[48] 1660. 22nd October.
"It was ordered by the Chapter that the Canons houses should be rebuilt at the common charge or repayred, as occasion shall serve And that a Surveyor be deputed to sett out the old ground wch belonged unto every mans house, That all tymber worke, flowring, stayres glasse windowes dores lockes & keyes & Chimneys partition of lime seeleing & leading of the howses be at the generall charge, But all wainscoting, painting, adorning, or whatsoever is not necessary to the safety of the house be provided at every mans one cost & charge.
That Mr. Tayler be intreated to assist in this business of surveying & Mr. Peirce & Mr. George Tayler Petticanons be desired to sett out the ground of every mans house & how farr their roomes extended every way.
And Mr. Evans is desired to advise w^{t} them & oversee the business of building, in every mans absence.
That every Canon be ordered to choose woorkmen for his owne house & to imploy them uppon the best tearmes he can."

The following entries may also be noted:

1662–3.
"The Carpenters bill for levelling & preparing ye Rafters for ye Plaisterers in ye great Cloysters .. .. 00 . 18 . 00
To Tho: Talbot,
to ceile ye great Cloyster .. .. 17^{li}. 10 . 00
to Plaister ye Walls .. .. 05 . 00 . 00
For Ironwork in ye ceiling of ye great Cloysters .. .. 02 . 18 . 11
For making ye Garden in ye great Cloyster .. .. 00 . 06 . 00"
xv. 59, 43.

1664. 3rd November.
"Cloyster Garden. Ordered that the Garden in the Cloyster be levelled and that the Treasurer take a Course to find out the old sewer if he can, if not to make one."

1679. 21st April.
"Ordered y^{t} ye Treasurer have care about ye repairing of ye Common necessary house."

1683. 28th March.
[Pond in great cloister to be filled up by advice of Wren.]

[49] 1393–4. "Dat. Johanni Edward eunti tribus vicibus in fonte pro bucketo ij^{s} vj^{d}.
Solut. W. Couper pro factura ij buckettorum communis fontis in claustro x^{d}.
Solut. pro j estrychebort empto pro eisdem buckettis v^{d}.
Solut Roger ffabro pro reparacione eorundem cum cathenis. xvj^{d}." xv. 34, 16.

1404–5.
"[Reparaciones] Fontis in claustro.
In primis Johanni Clerck et Stephano Bowman prosternantibus ij. quercus in foresta Wyndesore xvij^{d}. Item eisdem ad sarrand. et scindend. et pro auxilio xij^{d}. In viij carectaĩ carectantibus dictum meremium usque castrum ij^{s} viij^{d}. In ij morteriis ereis ponderantibus viijli. di. quart. ad iij^{d}. ij^{s}. In j Resti longa. $\frac{xx}{iiij}$xix librarum x^{s} iiij^{d} q^{u}. di. q^{u}. Cariagio ejusdem Restis usque Wyndesore iij^{d} Item Edmundo Bruer pynning et Grouselyng per iij dies xij^{d}. In lxvj pedibus Waterbord et iij petris vocatis modirstoñ nihil quia de stauro Manerij de Evere. In .ij^{c}. lacchys xij^{s}. In M^{l}. latnayll xiiijd ob. In M^{l}D Tylpynnez iij^{d}. In M^{l} lateribus planis et ij bus. calcis vivis iiij^{s}. In C. huptylez et ix Rooftyle et ij bus. calcis vivi iij^{s} ob. In C Spykyng pro dictis huptile v^{d}. In viij^{c} tegulis planis de Johanne Sckrynayn ij^{s}. In .j. homine carectanti supradicta waterbord et modirston per vices ab Evere usque Wyndesore vj^{d}. Item Willelmo Lovell tegulanti in grosso iij^{s} iiij^{d} In iiij bus. calcis vivi p^{c} pynnyng viij^{d}. In .ij. hominibus carectantibus et deferentibus tegulas calcem petram et zabulum usque fontem viij^{d}. Cariagio unius carecte zabuli ij^{d}. In ij situlis novis ij^{s}. In xxxiij^{lb} et di. et di. quart. ferri. emptis ad ob q^{a}. ij^{s}. j^{d}. q^{a} Rogero Smyth pro factura cathene et le bayl ij^{s} iiij^{d} ob. pro ligatura situlorum xij^{d} pro clavis ij^{d}. Et pro viij longis clavis ij^{d} pro iiij staplys iij^{d} spykyng iij^{d}. In choreo suto circa restes iiij^{d}. In prandio Wyse et aliorum coadjutorum suorum operancium circa fontem sine pecunijs diversis vicibus ij^{s}. .. .. xlvij^{s} v^{d} di. q^{a}
Item in meremio per Thesaurarium ij^{s}. In clavis ferreis xiij dowleggis et claspes et staples ij^{s} ij^{d} ob. In factura xxvijli. erei pro j libra empta iij^{s} ix^{d}. In criculis [*sic* for "circulis"] et Gucchouns ponderantibus xxvij lib. vj^{s} ij^{d}. Item carpentario Ricardo Wyse pro xxj diebus per diem vj^{d}. x^{s} vj^{d}. Nicholao Walter pro xiiij diebus capienti ut supra vij^{s}. Johanni Couper seniori totidem diebus capienti ut supra vij^{s} Couper Juniori pro tot diebus vij^{s}. Waltero Carpentario de Rikmersworth pro ix diebus iiij^{s} vj^{d}. Johanni Sawyer pro tot diebus iiij^{s} vj^{d} Playstow pro viij diebus capienti v^{s}. iij^{s} iiij^{d}. Item ij sarratoribus per diem xij^{d}. .. .. lx^{s} ix^{d} ob.
Reparacione stabuli ex parte principis fracti juxta Thamisiam M. Elacy v^{d}. In asseribus p^{c} le mang' v^{d}. In factura unius Cracche et le manger j carpentar. per ij dies x^{d}. In clavis ij^{d}. .. .. xxij^{d}
Summa Cviij^{s}. ij^{d}. ob. di. q^{a}." xv. 34, 23.

1491–2. "Pro mundacione ffontis occasione mortui canis in eodem submersi xx^{d}." xv. 34, 65.

[50] "In factura j penticij ad introitum claustri viz. l pedes tabularum ad xx^{d}. factura inde ut in stipend. per j diem di. at ix^{d}. et Rases et legges empt. ad vj^{d}. in toto ij^{s}. vj^{d}." xv. 34, 38.

[51] "Et solut. Willelmo Plumer pro liquefaccione et imposicione ix^{c} quart. et xijli. plumbi pro introitu ab ecclesia veteri ad Erarium x^{o} die Aprilis iijs jd.
Et solut. pro xv libris de sowder ad idem opus iijs ixd." xv. 34, 60.

[52] [1443–4] "Reparaciones facte supra domum compoti et errarij.
Et solut. Willelmo Plummer pro le castyng leyng et shetyng xiij^{c} i quart' et d$\bar{j}$ quart' ad deserviend. ad jacend. super domum compoti et errarij in diversis locis ubi indigebat capienti pro Centena xij^{d} .. .. xiij^{s} iiij^{d}
Et solut. eidem Willelmo pro iiij lb. soldure emptis ad idem opus precij lb. vj^{d}. .. ij^{s}
Et solut. eidem Willelmo pro remocione et emendacione viij panellorum veteris plumbi capienti pro panello iij^{d} .. .. ij^{s}
Et in stipendio Johannis Wheteley carpentarii existentis circa reparacionem et emendacionem meremij ad deserviend. pro domo predicta per vj dies capientis per diem vj^{d} .. iij^{s}
Et in stipendio Laurencij Pennevey carpentarii existentis circa opus predictum per ix dies capientis per diem vj^{d}. .. .. iiij^{s} vj^{d}
Et in stipendio Johannis Bisshop carpentarii existentis circa opus predictum per ix dies capientis per diem vj^{d} .. .. iiij^{s} vj^{d}
Et in stipendio Willelmi filij Johannis Wheteley carpentarii existentis circa opus predictum per vj dies capientis per diem iiij^{d} .. .. ij^{s}
Et solut. Johanni Bailly pro fossacione et carriagio iiij^{or} carect. Zabuli de Eton usque Collegium ad deserviend. pro camino domus Compoti capienti pro carect. iiij^{d} xvj^{d}
Et solut. Sigismundo Otelynger pro v^{c}lx brikes ab ipso empto ad facturam camini predicti .. .. iij^{s} vj^{d}
Et solut. Philippum [*sic*] Kyng mason existent. circa facturam camini predicti per v. dies cap. per diem viij^{d} .. .. iij^{s} iiij^{d}
Et in solucione Laurencio laborer deservienti eidem Jannio [*sic*] de brikes petris et morterio per v dies capienti per diem iiij^{d} .. .. xx^{d}
Et in grossis nallis emptis ad opus predictum .. .. ij^{d}
Et in Cvj penynaill emptis ad opus predictum .. .. vj^{d}
Et in C ledenaill emptis ad idem opus .. .. iiij^{d}
Summa—xlij^{s}. ij^{d}." xv. 34, 41.

[53] 1496–7.
"Ricardo Birt pro factura duorum hostiorum in Arrario per ix dies (@ 6d.) iiijs. vjd.
Roberto Oliver pro uno pari le hanges et hooks ponderant. xli. (@ 1¾d.) xvijd. ob.
Supradicto pro le tynnyng $^{c}_{iiij}$ nalys ad idem opus viijd.
dicto Oliver pro una nova cera cum clave etc. iijs.
Pro alia nova cera pro interiori ostio arrarij ijs iiijd.
Roberti Clerk Cementario pro reparacione le gawme interioris ostij arrarij. vj^{d}.
Willelmo Joyce servitori suo circa idem opus per diem iiij^{d}.
Supradicto Roberto Clerk pro preparatione unius fenestre in dicto Arrario pro le gross' servientis xxd.
Roberto Olyver ffabro pro x longis barris ferreis ponderant. CC. di quart' li precij le li. j^{d} ob. q^{r}. Summa xlv^{s}. vj^{d}.
Prefato Roberto pro xvij crosse barris ponderant CCC di xxiijli. cap. pro le li. j^{d} ob. q^{a}. Summa lx^{s} vj^{d} q^{a}.
Pro una clave cista [*sic*] ubi Jocalia et reliquie jacent in Arrario iij^{d}." xv. 34, 70.

[54] The door at the foot of the stair from the cloister is also an old one of this same form of construction, and retains its old handle.

[55] "Et solut. Johanni Horstede operanti circa reposicionem j armarioli in domo computar. pro rotulis et evidenciis collegij intus custodiendis per duos dies capienti per diem sine scibo vj^{d}. xij^{d}.
Et in CC clavis emptis ad idem precij x^{d} et tvystes pro eodem ij^{d}. xij^{d}." xv. 34, 32.

[56] "In uno Clyket empto pro domo computario. ijd." xv. 34, 6.

[57] "In uno saculo lineo empto pro pecunia conservanda ij^{d}. ob." xv. 34, 7.

[58] "Solut. pro iiij pixidibus ad monumenta [*sic*] imponenda vijd." xv. 34, 14.

[59] "Solut. pro counnters pro domo comput. iiijd." xv. 34, 47.

[60] "Solut. pro di. lb. de cownters pro domo computaria. vijd." xv. 34, 39.

[61] "Custus in domo Capitulari. Et solut. pro $^{xx}_{iiijx}$. virgis de Tapstri. Albis. Rubijs et viridibus cum armis sancti Georgij et le Gartor pro novo domo Capitulari et .ij. pecijs de borde Alisaundr^{s} pro eadem domo et xiiij virgis panni viridi pro tabula in dicto domo Capitulari per mandatum dicti Domini Episcopi emptis .. .. xj.li. xiijs."

[62] The old chapter-house was probably entered directly from the porch under the erary, but seems to have been rebuilt in 1476–7 on somewhat different lines to allow of access to the west door, because the new vestry to the south, which was also then in building, blocked the old way through the porch.

[63] "Et in x Storiis factis de virgis albis et emptis London. per decanum ad ponenda super scamna et sub pedibus Canonicorum in domo Capitulari ut patet continentibus Cl. pedes precij pedis jd. ob. q^{a} xxjs. xd. ob.
Et in ij bankerys de tapsrie viridi operatis cum armis Sancti Georgij London. emptis per decanum ad ponenda super scamna in domo Capitulari continentibus in longitudine xj virgas j quarterium precij virge xxijd. xxs. vijd. ob." xv. 56, 28.

[64] "In vadiis Stephani Glasier de Wokyngham pro emendacione domus Capitularis Capelle in fine occidentali et in ij fenestris fractis ex parte boriali et aliorum defectuum ibidem conductorum per ix dies et dimidium capiendi per diem sine cibo et lectu viijd.—vjs. viijd." Also for 6 feet of glass at 6d., 3s.; three lead nails at 5d., 15d.; and 8 lbs. of solder at 4d., 2s. 8d. xv. 56, 29.

[65] "Solut. Ricardo Walter carpentario operanti infra Collegium circa facturam scamnorum in domo capitulari et tristegarum in capella, etc. xxij^{d}." xv. 34, 50.

[66] 1443–4.
"Solut. Willelmo Plumber pro lez shetyng leyng et castyng vij^{c} et iij quart' plumbi ad deserviend. pro camera domini Decani et ad salvand. domum capituli.....vij^{s}. ix^{d}." xv. 34, 41.
1478–9.
"Solut. Johanni Colby laboranti circa posicionem tegularum in choro claustro et domo capituli in grosso iij^{d}." xv. 34, 56.

[67] 1498–9.
"Pro emendacione de ly batilment supra domum capitularem ij^{d}." xv. 34, 71.

[68] The enclosure of this existed until 1866.

CHAPTER XXV.

THE BUILDINGS IN THE LOWER WARD (*Continued*).

DENTON'S NEW COMMONS.

THE area west of the canons' cloister was originally bounded by the great hall of the Castle. This was to a large extent destroyed to make room for the new chapel of King Edward IV, but its eastern side seems to have been retained in part as a boundary wall and was subsequently incorporated in a new building that was set up on its site.

Reference has already been made to various chantries founded at altars within the new chapel of St. George. In 1520 these were served by eight chantarists, as follows: Exeter chantry (1481), two priests; King Edward IV.'s chantry (1482), two priests; Passhe's chantry (1494), two priests; Hastings chantry (1502–3), one priest; and Herbert chantry (1506), one priest.

In connexion with the foundation of the Hastings chantry the dean and canons were bound to "kepe mainteyn and susteyne for ever a chaumbre with a chymney and a draught in the same which is bilded and edified by the said Lord Hastinges and Dame Kathyrine called the Lord Hastinges Chauntery prestes Chaumbre within the said free chapell and college for the said Chauntery prest and his successours to lye in."

A similar direction occurs in the foundation deed of the Herbert chantry: "the said Deane and Chanons and their successours shall kepe mainteigne and susteyne for ever a chambre with a chimeney and Draught and another loging made in the same buylded and edified by the said Lord and Lady and soo from hensfurth to be called 'The Lord Herbertes Chauntery Prest Chambre,'" etc.

Concerning these chambers, Ashmole writes: "On the North side of St. *Georges Chappel* stands a little house, built for the habitation of this Chantry Priest, having over the Door (cut in stone) the Lord *Hastings*'s *Arms*, surrounded with a *Garter*. . . . Adjoining to the House built for the Lord *Hastings*'s Chantry Priest, is another like Building, erected for this [Lord Herbert's] Chantry Priest, and over the Door thereof, now to be seen, is the *Founders Arms* within a *Garter*, cut also upon stone."[1]

In the case of the Exeter chantry, the founder, Sir Thomas Seyntleger, directs: "Item I woll and ordeyne that the said twoe prestes be continually resident and dwelle in a hous by me made within the procincte of the College and there to kepe ther commons or els at the last in any wise to go to their commons within the said procincte which hous shalbe called Exeter Chauntrey prestes hous." Ashmole does not mention this house and it is uncertain where it stood, but probably it adjoined the others.

Although provision had thus been made by the founders of the Exeter, Hastings, and Herbert chantries for the housing of their chantry priests there was no place for them or the other stipendiary priests to hold commons in, and they were constrained daily to dine and sup in the town. To put an end to this scandal and to the wandering and unquiet life of the "queresters" or choristers, master James Denton, one of the canons, in 1519 "at his grete costes and charges erected beelded and made a howse agaynst the North dore of the body of the Chirch of the saide college and the same in everything and with all maner of Implementes necessarye and behovefull for the same hath ordeyned furneshed and Garnesshed to and for the Entent that the saide Chauntery prestes and Queresters and there successors . . . shall for evermore be abyding Commoners and in Commons in the said howse and it to occupie to the same extente."

Windsor Castle. West view of Denton's Commons, previous to its destruction in 1859.

The book containing all the documents relating to Denton's New Commons has got astray from the erary at Windsor, and is now in the University Library at Cambridge.[2] It contains (i) a Latin deed dated 16th April, 1520, which may be called the foundation charter of the new Commons; (ii) an indenture in English between the dean and canons and the chantarists and choristers dated 18th April, 1520, letting them to farm the endowments of the house; (iii) a list of "the Implementys geven unto the newe Commonys by M. James Denton"; (iv) a note of the costs incurred by Denton in establishing his new Commons; (v) "What suffrages the said M. James Denton desireth to be observed and kept of the Chantry prestes and Choresters"; (vi) a further statement of charges and costs incurred by Denton; (vii) the Statutes and Ordinances for the government of the new foundation; (viii) a copy of the founder's will, dated 1st August, 1526; and (ix) certain decrees and statutes for the government of the house.

Although, as will appear below, the building was needlessly destroyed in 1859, it is possible from plans, drawings, and photographs, as well as from the original documents relating to it, to show with some degree of certainty its character and arrangements.

Denton's New Commons consisted of a quadrangular block, 63½ feet long by 15½ feet in width within, originally of two stories, and standing north and south.[3] (Plate LXXXV.) In the foundation deed the upper part of the house is described as extending itself towards the north as far as the bedroom (*cubiculum*) or lodging (*cameram*) of the choristers, and its lower part as far as the storehouse (*domum stauri*) of the college, which it may be assumed was under the choristers' *camera*. The east wall, which was 5 feet thick, once formed part of the great hall; its north end also belonged to the same building. It was separated on the north, at any rate on the ground floor, by a passage some 5 feet wide from a lodging extending to the Castle wall, probably the storehouse, with the choristers' quarters above.

According to the inventory of all "the Implementys geven unto the newe Commonys by M. James Denton," the building consisted of a hall, which seems to have occupied most of the first floor; a pantry; a kitchen, with buttery, larder, and pastry; and "the Cookes Chamber."

This last was a two-storied structure, possibly on the north-west, containing in its upper floor a bedstead, etc. for the cook, and "a bedstead in the lawer house for the undercoke."

The contents of the pantry suggest that it was upstairs, on the same level as the hall, but the buttery, larder, and pastry were all in connexion with the kitchen, and with it probably formed the ground story. Against the middle of the east wall was a turret with a vice to the hall and roof.

The hall had in its south end a large square-headed window of two stories of five cinquefoiled lights with a battled transom, and smaller windows along the sides, but these had all been obliterated, like the original openings of the ground floor, by later changes long before the building was demolished. How the hall was ceiled or whether it had originally an open roof is not now known.

From the list of the implements given by Denton it is possible to form a good idea of the appearance of the hall at its first handing over to the chapter in 1520. The chimney or fireplace, which was apparently in the southern part of the east wall, was a handsome one of stone,[4] with the emblem of St. James and the founder's rebus in the spandrels, and furnished with "a payre of awndeyrons," "a ffyrefork," "a payre of Tonggis" and "a ffyreshovell." Hanging "afore the great wyndowe" was a "Curteyn of blew bokeram conteynyng xij yardes," for which there was "a long Iren with ij pullayes to hang on the saide curteyn"; a later list mentions "xxx Rynges for the Curteyn in the halle." For the use of the chantry priests was "a Joyned Table of waynscott conteyning in lenght xij fote," with "ij Trestles to the same table" and "ij formes." There was also "a tabble with ij trestelles for the Queristres" and "vj Joyned Stooles" for them to sit on. The hall also contained "a falding table with a Chayre," "a joyned Cuppebord," and "an oyster table." A "goodly Lantern of glace" hung in the vice of the turret, from "a pullay of Iren for the sayde Lantern." There were also "an Almary above[5] in the vice for the Byble and the querestres Songges and Antemes to be put therein," and "an Almary beneth in the vyce for spices for the Steward for the moneth."

The pantry contained the table cloths, towels, table napkins, salts, candlesticks, "lethern Tankardis," a bin for bread, a pewter bason and ewer, etc. for use in hall.

The kitchen contained the usual vessels of brass, pewter, latten, etc. with spits, knives, and so forth, with "ij dressyng bordes." In the larder was an almery and a great mortar of stone, "ij Lofftis to ley ffysshe in" and "a lytle ladder there for the said loftis." In the pastry was "a lyttil table to mold an." The storehouse contained "a large almary with lock and key to put in stuffe," "diverse Shelffys," and "a lock for the great Chest"; there was also "a borde in the storehouse to wrytt on." The boys' chamber at the north end of the hall is described in Denton's statutes as "ther Chamber with the two partycyons where they lye and use bothe day and Nyghte which two partycions with dyvers other thynges there wer made at myn own propre charge and coste / ffor the grete ease of the sayd Chorysters consyderynge the tyms paste how they were deseasyd etc."

The great window of the hall had a square label over it outside, and under it was a sunk panel with the royal arms, crowned, and supported by two antelopes with crowns about their necks and chains hanging therefrom, with a portcullis and a fleur-de-lis at the back. The panel was flanked by shields of St. George and St. Edward, under a square label enclosing the whole composition (Plate LXXXVI).

On the east side of the house was a narrow courtyard, enclosed by a brick wall with a battled parapet of stone. The south end of this was slightly canted, and contained a four-centred doorway under a horizontal lintel inscribed:

+ EDES PRO SACELLANORV̄ : ET : CHORISTARV̄ : CONVIVIIS EXTRVCTE A.D. 1519.

In the spandrels were the emblem of St. James (a palmer's staff and scrip) and Denton's rebus, as in the hall chimney. Over the doorway the parapet was interrupted by an ornate panelled and pinnacled niche for an image, flanked by two smaller but plainer niches (Plate LXXXVII).

In the court to which this doorway gave access was "a laver of ledde . . . for the querysters" to wash at, etc. and the "wyked gaad" of entry had "a stok loke."

There was likewise a corresponding kitchen court on the west side of the house, and Denton accounts for having "payde unto James Darell in full contentacion for the pavy of the Curtes with the lyme and the Morter ix^{li}."

It was expressly stipulated by the first of Denton's statutes that

Ne queresters or half commoner in the same commons not beyng at mannys state under the payne of bettyng[6] and sharp correction doon by them that have governyng and rulle of them Pley atencys[7] or cast ony baall or stones within the gattes and precyncte of the said newe commons or without the gatte of the north syde of ye chirch and from the vicares well Estward toward the Chapitre house. Which statute and ordynaunce is made by us not oonly for the domage and hurt that may cum to the glasse wyndowes and howsyng of this commons but also and princypaly to avoyed the gret hurt that may come to the glasse wyndowes of this honorable College church. Whiche by negligence and wantonnes of yowth hath in diverse places in tymes paste sore hurt whiche as now paraventure hyer after myght be leyde to oure charge etc. [f. 9*b*]

The "chapitre house" here referred to was that for the canons which formerly extended westwards from the erary tower.

Denton's New Commons was not destined to serve for long its appointed purpose. Although the chantries of the college were specially exempted from confiscation by the Act of 1 Edward VI c. 14, the chantry priests were no longer allowed to discharge duties for which they nevertheless continued to be paid, or apparently to continue in any form their old manner of living. In 1550 the King's commissioners, Richard Cox and Simon Herries, both canons of Windsor, ordered on 26th October of that year (*inter alia*) that

the reader of Divinity lecture in the College shall have evermore for his lodging the Hall, Buttery, Pantry, Kitchen, Larder and Woodyard, which the Chantry Preists had and occupied, and also the Choristers Chamber. . . . The Choristers shall be lodged in the four little chambers wherein Sir Nicholas Walker and Sir Smith did lie.

But the commissioners conclude by directing:

And soe long as the Priests doe continue together in Commons, and one of the Canons or Preachers doe read the Lecture of Divinity, the Preists shall have this Hall, Buttery, Kitchen, Larder, Woodyard, which sometimes pertained to the Chantry Preists, and noe longer.

In that case the divinity lecturer would apparently have to be content with the choristers' chamber only.

1.

2.

Windsor Castle. Remains of Denton's Commons, now destroyed.

1. *Wall with part of a doorway* temp. *King Henry III.* 2. *South window of the Hall.*

Windsor Castle. South-east view of Denton's Commons, previous to its destruction in 1859.

The continuance together of the chantry priests and others in commons does not seem to have been maintained, and in the Injunctions of Sir Nicholas Bacon in his Visitation of the College in 1570–72 it is directed that

Whereas two Houses of Commons usually heretofore kept within the Precincts of the said College, the one by the Pettitt Canons,[8] and the other by the Chauntry Priests, have of late been put downe and discontinued, by means wherof the inferior ministers of the said College, leaving that accustomed abideing there, have had common recourse abroad into the towne, whereby matters of slanderous reports and dissolute liveing have been bruited of them; for the better avoidinge thereof, and for other respects alsoe, It is now ordered and enjoyned by the said Lord Visitor that the said Deane and Chapter, on this side of the first day of October next ensuing shall restore and establish Commons in one of the Houses where they were usually kept, such as they shall think most meet & convenient for that purpose, & therein place, appoint, & set the Petitt Canons of the said Church and those wch now are called Chauntry Priests and such as in the roome of them or any of them shall succeed them, to keep and maintain their Commons together with the issues & commodities ariseinge out of their stipends which they now severally receive, and out of the lands & tenements given to that purpose. And that every one of those that ought to be att their Commons being not (by license of the Deane or his deputy) out of the towne or otherwise lawfully lett, shall forfeit for every absence 3s. 4d.; and that for the better maintenance and continuance thereof there be as well certeine orders & injunctions prescribed and made by the said Deane and Canons or the most parte of them for the due and decent maintenance of the same, as alsoe officers nominated & appointed among themselves for the better preservation and continuance of the said Commons, and of such stockes, Implements and Utensils as shall be allowed & appointed thereunto, and that noe person shall be partaker of any profit appointed or appertaining to or for the maintenance of the said Commons unless he be of the number of them that shall be of the said Commons and continueing there.

Sir Nicholas Bacon also issued orders for the restoration of the "Utensills and Implements, Stocke and Store of the same [as] were by some private persons received taken and kept, as also the profits of some certaine lands appointed for the use of the said Commons received."

Whatever actually followed the issue of these injunctions is a little difficult to make out, but apparently the whole scheme fell through.

Henceforth "the Old Commons" became the residence of one of the canons. By Act of Chapter of 15th April, 1635,[9]

To avoid contagions of diseases, it is ordered that the two upper chambers which are towards the north in the house called "the old Commons" be reserved for public uses, so that if by chance the servants of the Dean's household or of any canon fall sick they may be received betimes into the same.

To remove the straits which press upon the minor canons in their houses it is ordered that certain chambers which are in the aforesaid house called "the old Commons" as it were towards the east be assigned to Doctor Collins, namely the Gatehouse, the armory the coalhouse and the round turret.

Also it is permitted to Doctor Giles (by grace of the chapter) to hold as if elsewhere in the house as long as he continue in it (which he inhabits as a canonical house) & no longer.

Also it is permitted to the porter to have his dwelling in the south part of the great hall (apart from his family).

That the rest of the house with the garden adjacent be assigned to Master Child the organist, at a rent of 26s. 8d.

By an Act of Chapter of 18th July, 1859, it was ordered that

The House occupied by the late Mr. Proby having been found unfit for habitation and entirely past repairing It was agreed that the same be entirely removed and the necessary additions made to the adjoining House now occupied by the Right Honble & Rev^d^. Lord W. Russell.

Denton's Commons, which was the house lately occupied by Mr. Proby, was accordingly pulled down, and its site completely cleared. Some of the ornamental stonework that once adorned its south end is preserved, in a mouldering and dilapidated state, in the Canons' garden.

From a comparison of a pencil sketch made by F. Mackenzie in 1809 (in the author's possession) (Plate LXXXVIII) with one of the photographs taken before the demolition of the house, it is clear that the southern end of the eastern courtyard of Denton's Commons had in the interval been built over, the original entrance reduced to a window, and a new and narrower doorway inserted just west of it (Plate LXXXVII). The battled parapet surmounting the added building and the inserted doorway suggest that James Wyatt was responsible for the addition. Other photographs show that the old building had a crossed-rafter roof. As the work of demolition continued, it was found that, as pointed out above, the lower part of the east wall had formed part of the great hall of the lower bailey, and embedded in its south end was the west jamb, with detached marble shafts with foliated capitals, of a fine doorway *temp.* King Henry III, which opened northwards into some adjunct of the hall on its east side (Plate LXXXVI). It is not impossible that this was the "certain door, not too wide," ordered to be made "opposite the garderobe" in 1250, in a wall extending from the hall door to the galilee of the new chapel.[10] In the north end of the building, which had also formed part of the great hall, was a blocked window with segmental head, and on the first floor a doorway from without of the same

date. These features fortunately were not destroyed with the rest of Denton's building, and may still be seen (Plate LXXXIX).

Against the Castle wall to the west of Denton's building, and also filling up the former interval north of the great hall, is a good L-shaped house *temp.* Queen Anne, built of red brick with characteristic cornice and a red-tiled roof. It forms one of the canonical residences.

This house is built up towards the west against a picturesque half-timbered building likewise extending westwards along the Castle wall. It consists of two sections, an eastern and a western. The eastern section is two-storied and oblong in plan with a projecting wing at each end, with elaborately carved barge boards and little oriels to the upper floors, but all this ornamental work is modern, and only the sides of the wings and the main block show any old timbers. The main doorway is also old, but all the brick filling is modern, as well as the chimneys. The western section is a continuation of the same character and date, and also two storied, but of less height. The front with its overhanging upper story is all modern, as are likewise the doorways and chimneys, but some of the old timbers remain at the west end. Originally this western section formed one-half of a larger house, but its western half was destroyed in 1874, when both houses underwent a drastic "restoration" and were combined into one. On the north front the whole of the windows were "gothicized," to the destruction of several of the original architectural features, and towards the bailey various additions to enlarge the houses southwards were also destroyed, and the fronts made "gothic" as they now are. (Plate XCIII.)

Internally neither section has anything of interest in the basement, but the ground story of the eastern section contains several old features. Its middle division was apparently a hall and is now open to the roof, which is a good one of three bays with arched divisions; the hall also retains its old chimney with four-centred head wrought with mouldings and plain spandrels. The oriel window on the north is old only as regards the inner quoins. The room to the east has a similar chimney to the hall and once had a good oriel window looking north, but this was destroyed in the "restoration" of 1874. It has a room over it which retains its old roof, in continuation of that over the hall, and another but simpler old roof over the part of the room in the projecting wing. The room at the west end of the hall has a modern chimney, but an old ceiling with open rafters, which also runs southwards into the projecting wing. The room above has also many old timbers in its roof. It will be seen that this section once formed a complete little house, of the end of the fifteenth, or beginning of the sixteenth, century, having the hall in the middle with the parlour and great chamber at one end, and the solar, etc. at the other. But in the present modernized state of the house it is not easy to be certain of the old arrangements. Between the two sections of the house is the stair to the upper floors.

The western section consists of two rooms to the ground story, each with an old chimney, with four-centred head with carved spandrels, and ceilings with old rafters. The two upper rooms have similar chimneys, and open tie-beam roofs. The house of which the section formed part seems to have been a little later in date than the other.

It is somewhat doubtful for whose accommodation these two houses were built, but perhaps for the "schoolmaster of grammar" and the "schoolmaster of music" after the number of the choristers was increased towards the end of the fifteenth century.

THE CHORISTERS' LODGING.

When the choristers first were lodged in the college, and where, is uncertain. In the foundation deed of the chantry founded by the dean and canons in 1507 for the perpetual memory of doctor Christopher Urswick, sometime dean, one of the reasons given is that "he repaired the house of the choristers in which they at the same time live."[11] This house was therefore earlier than Urswick's days, and was identical with that at the north end of Denton's Commons, which Denton fitted up with partitions and "divers other things." There was also another building of uncertain locality assigned to the boys as their schoolroom, for the treasurer's account for 1489–90 contains a payment for a new "latyse" put in a window of the house where the choristers learn.[12] When Denton's Commons and "the Choristers' Chamber" were given over to other uses in 1550 the boys were transferred to four little chambers constituting the lodging of two of the chantry priests, which stood on the north side of the nave of the chapel.[13] The

Windsor Castle. Part of Denton's Commons, now destroyed.

From a pencil sketch by F. Mackenzie in 1809.

Windsor Castle. North end of the great hall, etc. in the Lower Ward, as disclosed by the destruction of Denton's Commons in 1859.

commissioners of 1550 likewise ordained that "the accustomed school for the Choristers shall be amended, the windows glazed, and the floor boarded under foot, which shall serve for both schoolmasters to teach the Choristers and other children."

The choristers apparently occupied the chambers allotted to them in 1550 down to 1843, when, owing to the destruction of "the three houses and the School-room between Dr. Elvey's house and the pump," which represented their old chambers, the boys were again without a home. For a number of years they were boarded out among the lay clerks, or lived with their parents in the town, but from 1843 onwards they used as their schoolroom the chamber under the Urswick chapel. In 1854, however, it was ordained by the chapter, on 3rd November, that

> A Choristers School having been formed out of the House adjoining the Organist's House lately occupied by Mr. Harris the Lay Clerk, Agreed to pay Mr. Pope Minor Canon Thirty Pounds per annum for his House to be occupied by Mr. Harris in lieu of the House he has given up.

This arrangement continued until 1871, when the two houses against the Castle wall, to the east of the Chapter Library, were converted into a schoolhouse, and here the boys were once more lodged and taught. In 1891 the choristers were increased in number from twelve to twenty-four, and the whole character of their establishment completely altered; and as they could no longer be accommodated in their old quarters, they were removed to the then vacant building below the Castle built in 1802 for the naval knights of Windsor,[14] which they still occupy.

THE VICARS' HOUSES AND HALL.

It has been pointed out in a previous chapter that the thirteen vicars ordained by King Edward III originally shared the lodgings built for the canons of the Order of the Garter. This arrangement does not seem to have worked satisfactorily, and in 1409 King Henry IV granted to the dean and canons, because they were "not fully endowed as to houses and lodgings for their vicars, clerks, choristers, and servants . . . a certain place within our Castle aforesaid called Woodhaw, beside the great hall, to build there houses for the vicars, clerks, and choristers aforesaid." As the "woodhaw" was apparently to the west of the great hall, it is in that direction that the new buildings must be looked for. They do not seem to have been begun at once; indeed it is not until the treasurer's account for 1415–16 that any reference to them occurs. There then occurs a crossed-out entry of a payment of £67 14s. 1¾d. "for the new building of the houses of the vicars of the college within the Castle of Windsor as appears by parcel made in a great roll and delivered, examined, and approved on this account."[15] Why this item should have been cancelled does not appear, and it is also unfortunate that "the great roll" has not been preserved. In the injunctions issued to the college in 1430 by John Kemp, archbishop of York, as chancellor of England,[16] it was directed that inasmuch as the new lodging for the vicars was insufficient for their full number the dean and canons were forthwith to construct and build or cause to be built "one new lodging, like & conformable to the other lodgings, in the manse of the said vicars." There does not, however, seem to be any reference to this in the treasurer's accounts. A few later references to the vicars' buildings also occur in the accounts. In a roll of a date between 1456 and 1460 are entries of sundry minor repairs,[17] and in that for 1462–3 are payments for carriage of "le robyll" and mending "le yerde" beside the vicars' latrine, of 38s. 1d. spent on a certain wall within the vicars' dwelling, and for cleaning out their latrine.[18] In 1478–9 a quantity of bricks were bought for making a double chimney within the vicars' dwelling.[19]

It is impossible now to say what was the exact site or arrangement of the vicars' lodging, since the whole of it, with the exception of the hall, has been replaced by later buildings.

THE HORSE-SHOE CLOISTER.

In bishop Beauchamp's account for 1479–80—1480–1 for the building of the new Chapel is a reference to another account, which had passed the auditors, "of the building of the new mansion or lodging of the vicars within the same Castle."

The lodging in question consisted of a number of small houses, or sets of chambers, arranged about a polygonal cloister to the west of the new chapel, where it still remains,

filling up the whole of the space between the chapel and the Castle wall. It also included a hall, kitchen, etc. and a latrine, which adjoined the hall, probably on its western side.[20]

Of the accounts of its building, only one roll has been preserved, and this is not the one referred to above, but of later date.

It is the account of Thomas Canceller,[21] as deputy of bishop Beauchamp, who died during the period it covers, which ended on 15th December, 1481. It begins with the usual long formal heading, but this abruptly breaks off at the end without giving the dates; that of the end of the account is supplied by the endorsement.

The receipts amounted to £96 17s. 4½d., of which 4s. 0½d. are entered as "arrears of the last account, ending 19th December in the 18th year of King Edward IV." This suggests that the account under notice covers the three years from December, 1478, to December, 1481.

The payments amounted to £146 1s. 5¼d. Of this sum £126 5s. 4¾d. was spent on "the purchase of necessaries, with the making, carriage, and boatage of divers stuffs." These consisted chiefly of bricks, of which 18000 were bought at London and Wingfield, and talwood, of which 7400½ were made in Cranbourne Forest, "for the melting of lead." Of this last material 103 fothers were obtained from London, and apparently a further 10000 bricks; sixteen cartloads of bricks were also got from divers places. The cost of all these, with carriage and boatage, came to £73 8s. 10¾d., and the remaining £52 16s. 6d. were spent as follows:

To Nicholas Shyndon for making of twenty-one brick chimneys in twenty-one chambers for the vicars, and for "le brickefillyng" of the walls and battlements of each chamber, taking for each chimney 18s. 8d. ..	£19 12s.
To Robert Legard for making of twenty-one mantels, "jamys" and "bordurs" with stones called Reygateston for the same chimneys, taking for each mantel, jamb, and border 10s.	£10 10s.
To William Plomer for laying and "le castyng" of 87 fothers 3 qrs. and 21 lbs of lead for the roof of the chambers aforesaid, at 5s. a fother ..	£21 18s. 6d.
To Richard Lainer for digging 288 loads of sand and clay for the building and works aforesaid	16s.
	£52 16s. 6d.

The rest of the outlay, £19 6s. 0½d., was for wages of divers workmen, namely, carpenters, masons, sawyers, plumbers, daubers, etc. whose names and works were entered in a book of particulars which is not now forthcoming.

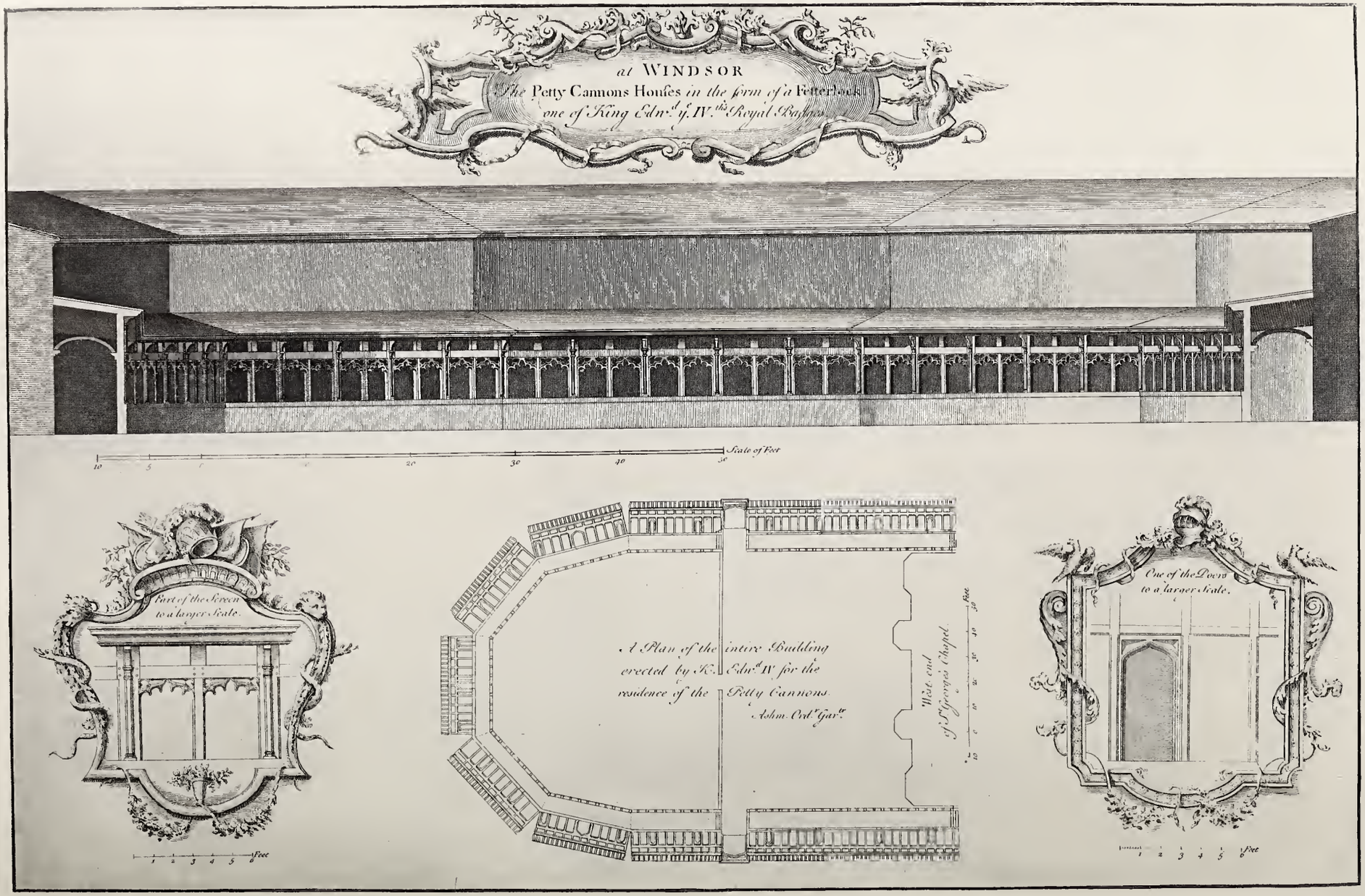
Canceller's expenses therefore exceeded his receipts by £49 4s. 0¾d., which sum was allowed him in an account, now lost, of works done in the Castle between 14th April and 22nd December, 1481.

As the new lodging for the vicars was a half-timbered construction the earlier account probably dealt with the carpentry, etc. while this later document deals with the fireplaces, chimneys, and roofing. The building of the new lodging apparently extended therefore from 1478 to 1481.

Since the reduction during recent years in the numbers of the collegiate establishment, the vicars have now become minor canons, and are again housed in the old canons' cloister, while their old lodging has been given over to the lay-clerks and virger, etc.

The area about which the old vicars' lodging is set consists of a square with a half-decagon projecting towards the west. In Norden's view it is called "The Kewe" and "(Petitt Canons Lodgings)," and in Hollar's drawing, "Petty Canons Houses." Batty Langley's plan also merely letters the buildings round it, "Apartments for the Minor Canons, Clerks, Organist, &c." Pote says (p. 125) that the houses were "built Circular, in the reign of King *Henry* VII, or rather in the shape of a Fetter-lock, in allusion, as is said, to one of the Badges of that Prince, or his royal predecessor K. *Edw.* IV, in whose reign probably they were first begun to be erected." For some time past the group of buildings, from its shape, has been called the "Horse-shoe Cloister." As a matter of fact the plan seems to have been dictated simply by its site, and not from a desire to reproduce any particular figure.

The Horse-shoe cloister may be described as consisting of a continuous range of two-storied buildings, originally twenty-one in number, arranged about the polygonal garth, and extending originally on the north side as far east as the north doorway of the chapel. The whole is of half-timbered construction, filled in with brick nogging or "brickefillyng,"



Windsor Castle. Plan, etc. of the Vicars', now the Horseshoe Cloister.

From a print published by the Society of Antiquaries of London.

and surmounted by a coved cornice and open traceried parapet, all of wood. (Plate LXXXII, 2.) The ground story is masked by a wooden pentise with cradle roof covered with lead, with wide traceried openings to the garth set upon a low brick wall (Fig. 55), and a modern tile floor. The doorways into the houses are all four-centred, and the windows mostly of two tiers of uncusped lights. The upper story windows are square-headed and of three lights. The brick chimney stacks that rise behind are wholly modern. The backs of the houses are almost everywhere formed of modern excrescences to give more accommodation, filling up the space up to the Castle wall, which has been pierced with windows to light them.

The cloister is entered from the south through a wide passage or gatehouse, having on the outside a modern stone archway, four-centred, with the Garter-star and a rayed rose in the spandrels, and on the inside wooden tracery with shields of St. George and with a lion rampant. The west side of the passage is a patchwork of old masonry, probably Tudor, as it has in it an old doorway of that date. The east side has some of the old timbers, but the doorways are modern. The house to the east of the passage retains part of its old chimney breast. The rest of the southern face of the buildings is entirely modern, and has no traceried parapet west of the passage. In the north-west cant of the cloister is a wide opening, with its original framing, to a passage (also old), which shows overhead an intermediate or main beam that should be continuous all through the houses. The passage leads to the Clewer or Curfew tower.

All the upper story of the houses is more or less modern, and the windows, coving, and pierced parapet wholly so; but an occasional old beam here and there, especially on the south-west and along the south side, shows that the old lines have been followed. The lower framing, being protected by the pentise, is more perfect, and in places some of the old brick-filling is left, notably on the north-west. Each of the angles is marked by a slightly moulded post, and in the polygonal section the original moulded cornice of the pentise roof remains. None of the windows is old, but part of a door jamb is left just to the west of the south entrance. The pentise has been much restored, but enough of the main divisions and intermediate mullions has been preserved for the old design to be copied, though all the tracery is new. (Plate LXXXIV.)

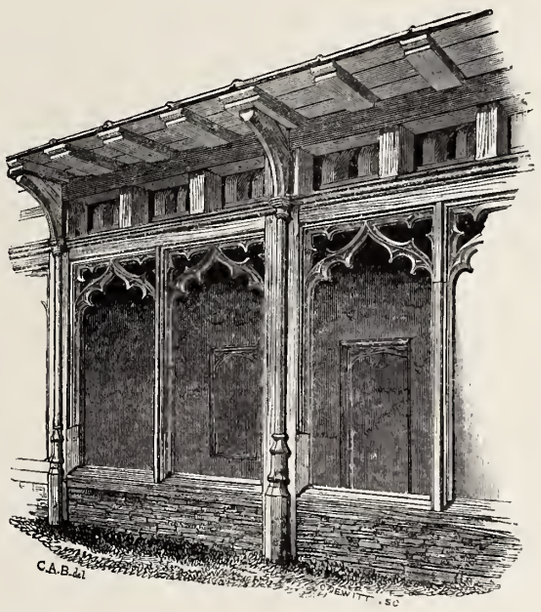


FIG. 55. DETAIL OF THE PENTISE OF THE HORSE-SHOE CLOISTER.

An interesting engraving of "The Petty Cannons Houses at Windsor in the form of a Fetterlock" (Plate XC) was published towards the end of the eighteenth century by the Society of Antiquaries of London, with details to scale from which the restored pentise has obviously been reconstructed.

The present north entry into the cloister, and the house east of it (Plate LXXXII, 2), date only from 1871, when they were built to take the place of old buildings of similar character (Plate XCI) which were quite needlessly destroyed in 1843.[22] These buildings consisted of a gatehouse-passage like that opposite, and three houses eastward of it, which originally were probably those of the priests of the Exeter, Hastings, and Herbert chantries. The extent of these buildings is shown on all the old plans. After they were pulled down part of their site was converted into a cemetery,[23] in which was constructed a mausoleum marked by the existing cross.

Shortly after the Restoration the garth of the cloister was divided by a wall crossing it from north to south just to the west of the two gatehouses, with a doorway in the middle.[24] (Plate XCI.) The area west of this wall was apparently a garden, while that on the east remained a common thoroughfare and at times, no doubt, a place in which to deposit rubbish.[25] In 1771 the chapter directed "that a gravel walk to lead up

to the great western door of the church be made according to an estimate delivered in by the bricklayer." (Plate XCII.) In 1790 it was ordered "that the two Gateways at the West End of the Church be altered that Carriages may pass more Commodiously, according to the following Estimates: Carpenters Estimate 2 . 0 . 0. Bricklayers Estimate 3 . 3 . 6," and later in the same year it was ordered "that the grass plat be put in order at the West End and that posts be put up."

The division wall above referred to remained until 1870, when the whole of the buildings about the cloister, which had fallen into a deplorable state of dilapidation, were begun to be thoroughly restored and brought to their present condition at the hands of Sir G. Gilbert Scott.[26]

The former condition of the Horse-shoe cloister in Sandby's time is well shown in Plate XCI.

THE CHAPTER LIBRARY.

Just to the west of the northern gatehouse of the Horse-shoe cloister, and extending backwards obliquely from the cloister to the Castle wall, is the building now used as the chapter library. (Plate XCIII.) With the exception of its southern end, which is of timber framing, it is built of stone, and consists of a basement story, originally cellars, but now the organist's house, and a first-floor chamber fitted with modern bookcases for the purpose of a library, which formerly served as the vicars' hall.

This hall, which seems to be that built for the use of the vicars in 1415–16, is about 70 feet long by 23 feet wide, but its south end has been rebuilt on a different line and was probably curtailed when the new cloister was laid out in 1478. The roof, though much modernized, retains a good deal of its old woodwork. It is of six bays, with tie-beams supported on modern carved brackets and with king-posts carrying a longitudinal truss. The tie-beams are ornamented with modern battling and carved spandrels, but the battled wall-plate is partly original. The southernmost bay of the roof is entirely modern. Of the windows, the oriel to the north was put in by Mr. Salvin in 1864, but the two small lights above it are Tudor. The northernmost of the windows in the east wall, an inserted Tudor one of two uncusped lights with a transom, is partly old, but the other two similar windows and the intermediate pointed lights on the same side, and the window in the west wall, are either "restorations" or wholly new. The present entrance replaces an older one and belongs to the recent "restoration," when the adjoining chimney-breast was also rebuilt, but the chimney within is in part ancient. The south gable and its flanking turrets (Plate LXXXII, 2) are likewise quite modern, but may reproduce to some extent what was there before. There is now only one window on the west side, but charges for repairs to them in 1492–3 show that it contained at least two.[27] The windows and doorway of the basement necessarily belong to the quite recent date when it was converted into a dwelling-house, but one, if not two, of the smaller openings may be earlier. The fine fireplace in the south end of the hall is old as regards its lintel, which has carved spandrels bearing on the left a pilgrim's staff with wallet and a large cockle-shell, the emblems of St. James, and on the right a barrel or tun amidst vine leaves and grapes. These devices form the rebus of master James Denton, from whose "New Commons" the head of the fireplace was removed in 1859; it still retains a good deal of its original colouring. (Plate XCIV.) The original entrance into the vicars' hall was probably in the destroyed south end.

The hall continued as that of the vicars until 1550, when the King's commissioners, Richard Cox and Simon Herries, both canons of Windsor, issued the following order concerning it:

> And in the beginning of the next March the Dean and Chapter shall cause partitions to be made of the Petit Canons Common hall, parlour, buttery, kitchen, etc.[28]; and one lodging to be made at the Colledge charge in one end, for the schoolmaster of Grammar, and in the other end, at the Colledge charge, another lodging for the schoolmaster of Musicke; soe as all the roome may be at the discretion of the Dean and Chapter parted betwixt the said two scholmasters.

These changes account for the new work in the south end of the hall roof; and the new chambers may have taken the place of a parlour at one end, and of the screen and buttery, etc. at the other end of the hall. To the same conversion of the building the Tudor windows may probably be assigned. The basement seems to have been also divided between the two "schoolmasters," but by chapter act of 14th February, 1722, it was

Windsor Castle. View of the Horseshoe Cloister, Chapter Library, and the Clewer Tower.

From a coloured drawing by Paul Sandby in the Royal Library.

Windsor Castle. West end of St. George's Chapel, and entry into the Horseshoe Cloister, in 1786.

From a coloured drawing by Schnebbelie in the Royal Library.

directed that whereas Dr. Prat and Mr. Piggot the organist each had a woodhouse under the public library, both were henceforth " to be the latter's without disturbance."

The building seems to have been converted into a library, in place of that over the western alley of the deans' cloister, in or about 1693. In November, 1692, it was ordered " that the books in the College Library be removed into Dr. Vossius his room," and in July, 1694, the old library was added to one of the canons' houses. In June, 1697, it was ordered " that new sett Shelves be putt up on the opposite side of the Library where there are none now." On 30th July, 1698, it was ordered " that a decent passage with a wall be made to Library," and on 30th September following " that the wall before the Library be forthwith taken in hand & finished and that chaires and Tables be provided by the steward for the room in the Library." In 1705 on 13th June it was ordered that the library be put in order, and on 23rd of the same month that " the little roome at the south end of the Library be wainscoted." The library was directed to be repaired in 1754, and on 6th June of that year " a new door & door case " were to be made to the library. In 1755 it was " ordered that the sash & frame window shutter & wainscot in the Library in the Lobby be repaired according to estimate." In 1758 twelve new chairs[29] were bought for the library at 10s. 6d. each, " the stand in the middle of the Library " was ordered to be covered anew, and a pair of new globes was bought. In 1766 a " Brasire " was to be provided for the library and in the following year " a Bath stove to be set up in the outward room of the Library." In 1773 the tiling of the Library was ordered to be repaired, and new shelves added at a cost of £6 6s. 5½d.; more shelves were also put up in 1775. It was ordered in 1781 " that the Library be altered according to the plan given in by Mr. Emblin," but later changes have obliterated what was then done. In 1783 Dr. Lockman " was desired to provide a Bath Stove, Tables and Chairs for the Library," and in 1788, under date 15th February, is the following:

> Ordered that the Library be used as a private place of Prayer for the Members of the College only, on Sunday mornings, while St. George's Chapel continues to be shut up.

There is preserved in the library one corner of the bason of a Purbeck marble font of unusual richness. (Plate XCIV.) The fragment is only 14½ inches long and 9 inches deep outside, but formed part of a circular bowl, expanding downwards into a square, with an internal diameter of about 2 feet 6 inches. At each corner was carved a human head amidst leaf-work, which was continued round the bowl, and the font stood upon four round pillars with, no doubt, a fifth in the middle. From the style of the carving the date cannot be far from 1240, and there can be little doubt that the font of which this piece formed part was that belonging to the chapel of King Henry in which King Edward III was baptized.

There are also in the library two painted panels that probably formed part of the decorations of St. George's Chapel. One represents a mitred archbishop in his quire habit (surplice, grey amess, and cope) with a scroll over his head, part of which has been cut away. Another scroll crosses the front of the body, but is too defective to be read. The other panel shows half the figure only, of a mitred bishop in surplice, grey amess and cope, with a scroll inscribed **O Maria pia tu es.** At the foot of the figure is **S̄cs,** but the name is lost. Both panels are curiously painted in shades of grey and deep yellow. They are apparently early sixteenth century.

Among the chapter records is a letter, dated 6th January, 1864, from Anthony Salvin to Mr. Batcheldor (the chapter clerk), in which he says:

> As to the date of the Library, there are the remains of the jamb of a large window in the North Gable which is not of Henᵞ III. it may be an insertion as are those in the side walls. The kind of masonry & any old work below will be the best marks to judge by. The designs for altering this gable or rather the windows and those of the Horseshoe Cloisters which pierce the curtain wall between the Keep (or old ? Bell Tower.) have been before the Chapter and are *signed by the Dean appᵞ* Mr. Cowper did not know this perhaps, what has said to me was to show how far the rest of the Library will be affected. now I do not propose to touch the rest of the Library, so what is required to be produced on the 26th.

NOTES TO CHAPTER XXV.

[1] *Op. cit.* 150. " To these," says Ashmole, " we shall add the pious Foundation of the House called the *New Commons*, erected over against the North Door of the Body of St. *George's Chappel*, by *James Denton* one of the *Canons* of the *Colledge* (sometimes Dean of *Lichfield*) *anno* 11. H. 8. for the lodging and dieting such of the *Chantry Priests*, *Choristers*, and *stipendiary Priests*, who had no certain place within the *Colledge*, where to hold *Commons* in, but were constrained daily to eat their Meals in sundry houses of the Town: this House he furnished with proper Utensils for such a use, the whole charge amounting to 489*l.* 7*s.* 1*d.* and for all which the *Choristers* were desired by

him (in the *Statutes* he ordained for their Rule and Government) to say certain Prayers, when they entred into the *Chappel*, and after his death to pray for his, and the Souls of all the faithful departed."

[2] MS. Dd. 2, 26.

[3] Norden shows it as a long narrow building under one roof, standing north and south, with a yard or court on the west, and a narrower court on the east entered by a battled gateway at the south end. Hollar, on the other hand, shows the building with two parallel longitudinal roofs, which is certainly an error.

[4] On the destruction of the house in 1859, this fireplace, through the intervention of Mr. Cope, the chapter clerk, was transferred to the south end of the chapter library, where it may still be seen.

[5] In a further list is a charge of 17d. for " iij Cheynes for bookes and the Cheynyng of the bookes above in the vyce with the Reparaciones of the bookes." A portion of the Bible " or other scripture " as King Edward IV's two priests shall determine, was to be read during dinner by one of the choristers.

[6] " beating."

[7] " at tennis."

[8] Their hall was the building now used as the chapter library.

[9] " Ad evitandas morborum contagiones decretum est Cameras duas superiores quæ ad boream sunt, in domo vocata *the old Commons* reservari usibus publicis, ut si qui forte servi, e familia domini Decani aut alicujus Canonici in morbum inciderent in easdem mature recipiuntur.

Ad tollendas angustias quibus præmuntur Canonici juniores in domibus suis Decretum est Cameras quasdam quæ in predicta domo vocata *the old Commons* sicut ad orientem, assignari domino Doctori Collins vizt ye Gatehouse, The Armory ye Colehouse & ye round turrett.

Item permissa domino doctori Gyles (ex gracia Capituli) tenere quasi alias in domo prædicta, quamdiu in ea (qua nunc habitat domo Canonica) si continuerit et non ulterius.

Item permissum Janitori habere habitacionem suam in Australi parte Aulæ magnæ ejus domus, (seclusa familia sua).

Reliquam totam domum cum gardino adjacente assignatur magistro Childe organistæ, sub redditu 26s. 8d."

[10] See page 57.

[11] " Non solum Capellam Salutacionis beate virginis in boreali parte navis ecclesie sitam ac eciam domum Choristarum in qua simul habitant reparari." *Ex orig. penes Dec. et Cap. Windsor.*

[12] " Pro uno latyse posita in fenestra domus ubi addiscunt choristæ xxijd." xv. 34, 62

[13] " The Choristers shall be lodged in the four little chambers wherin Sr Nicholas Walker, and Sr Smith did lie.'

The lodgings of the other chantry priests were allotted at the same time as follows :

" One of the Preachers shall have the whole lodging wherein Mr. Vance and Sr Roger did lie ; and the other Preacher shall have the lodgings wherein Mr. Ely, and Mr Stratford did lie. * * * * * The Chanter shall evermore have the lodgings or house wherein Sr Nicholas Chilton now lieth."

[14] By will dated July, 1724, Mr. Samuel Travers, auditor-general to the Prince of Wales, directed the establishment of a foundation for seven superannuated or disabled lieutenants of English men-of-war to be added to the eighteen Poor Knights of Windsor. Owing to legal and financial difficulties Travers's foundation was not carried into effect until 1798, when the seven knights were incorporated by charter of King George III. The site of their building, consisting of a block of seven sets of lodgings, was obtained in 1799 and the house finished in 1802.

[15] [Et solut. pro nova edificacione domorum vicariorum collegii infra castrum de Wyndesore prout patet per parcello inde in uno magno rotulo facto et super hunc compotum liberatum examinatum et probatum lxvijli. xiiijs. j.d. ob. qr.] xv. 34, 28

[16] " Item cum per examen in ea parte debitum, et presertim per Concessionem liberam Decani et Canonicorum dicti Collegij sive Capellæ invenerimus quod reparaciones necessariæ Camerarum omniumque ædificiorum infra Mansum vicariorum dicti Collegij per ipsius Collegij Custodem sive Decanum ac Canonicorum hactenus semper fieri consueverint, quodque Cameræ ibidem jam constitutæ pro completo numero Vicariorum, quibus dicti Custos sive Decanus et Canonici de cameris providere tenentur non sufficiunt, Idcirco dictis Custodi sive Decano et Canonicis injungimus et mandamus quatenus citra Festum Sancti Michaelis proxime futurum, unam novam Cameram aliis Cameris similem et conformem et competentem in hoc manso dictorum vicariorum contiguo construant et ædificent, ædificarive faciant sub poena decem librarum per præfatos Custodem sive Decanum et Canonicos, si hinc nostræ injunctioni non paruerint persolvendâ, et in usu vicariorum juxta discretionem Cancellarij Angliæ pro tempore existentis convertendâ. Quodque cameras aliasque domos et ædificia supradicta de tempore in tempus sufficienter et congruenter reparent et sustentent quoties necessarium fuerint, sub poena sibi per Cancellarium Angliæ alias infligendâ."

[17] xv. 34, 47.

[18] " Pro cariagio le robyll et emendacione le yerde juxta latrinam vicariorum per j diem.....iiijd." etc. xv. 34, 50

[19] " pro factura j duplicis Camini infra mansionem vicariorum Collegij." xv. 34, 56

[20] 1489–90. 6d. paid " pro mundacione ij latrinarum viz. unius infra claustrum canonicorum et alterius juxta Aulam Vicariorum." xv. 34, 62

[21] Accounts, etc. Exch. K.R., Bundle 496/24.

Account of Thomas Canceller [20 Dec 1478]—15 Dec Ao 21 [1481].

Novum hospicium Vicariorum infra Castrum Regis de Wyndesore. Compotus Thome Canceller deputati reverendi in Christo patris et domini Domini Ricardi Beauchamp nuper Sar. Episcopi defuncti de Receptis et solucionibus per ipsum habitis ex mandato domini Regis nunc E iiijti super edificacione et operibus novi hospicij vicariorum adjacentis Capelle Sancti Georgij infra Castrum de Wyndesore. per breve dicti Regis nunc de privato sigillo suo datum secundo die mensis Marcij anno regni sui xxjmo [1480–1] Johanni Clerk et Johanni Coton auditoribus Scaccarij dicte domini Regis et utriusque eorum directum.

[Continues in similar terms to other rolls, but ends abruptly with " eadem causa habita a," but the dates are not filled in. This is partly supplied by the endorsement :

" Novum hospicium vicariorum infra Castrum de Wyndesore. Compotus Edificacionis ibidem terminatus usque xvm diem Decembris anno xxjmo Regis nunc E. iiijti. Ut infra."]

Arr̄ Idem reddit compotum de iiijs. ob. de arreragijs ultimi compoti sui inde finientis xixo die Decembris annos xviijmo Regis nunc E. iiijti. [1478] Ut patet in pede ejusdem.

Summa—iiijs. ob.

Recepte denar̄ de Domino Rege per manus M̄. Danet. Summa lxvjli. xiijs. iiijd.

" " " M̄ Dunmowe. Summa xxx.li.

Summa totalis Recepte cum arreragijs—$\frac{xx}{iiij}$xvjli. xvijs. iiijd. ob. De quibus

Empcio necessariorum cum Factura. Cariagio. et Batillagio diversarum Stuffurarum :

Idem computat tam in diversis necessariis. per ipsum emptis. provisis et expenditis. pro edificacione et operibus novi hospicij vicariorum infra Castrum predictum. Videlicet scindulis. Tegulis. Stanno. clavis diversorum sortuum.

1.

2.

Windsor Castle. 1. *Half-timbered houses in the Lower Ward.*
2. *East side of the old Vicars' Hall, now the Chapter Library.*

hamis. honges Braddes. Stapulles haspys, et Garnettes ferri. Ac pro xviij^{ml} Brieke emptis apud London et Wyngfeld pro operibus predictis. quam pro factura vij^{ml} CCCC di. de Talwode. in Foresta domini Regis de Cramborn pro ustura plumbi pro edificacione predicta Necnon pro cariagio Brieke de dicta Foresta de Crambourn usque Castrum predictum ad diversas vices infra tempus predictum pro edificacione hospicij predicti. Ac eciam pro cariagio de Talwode ab eadem Foresta usque dictum Castrum et pro Batillagio Brieke plumbi stanni et clavorum de London usque Pontem de Wyndesore. Necnon pro cariagio. Ciij fod^{r} plumbi et x^{ml}. Brieke ab eodem Ponte usque Castrum predictum. et pro cariagio luti zabuli Calcis usti. ac xvj carucatis Brieke de diversis locis ibidem usque Castrum predictum pro edificacione predicta. Unacum lijli. xvjs. vjd. solutis diversis personis infrascriptis. Videlicet Nicholao Shyndon (xixli. xijs.) pro factura xxj Caminorum de Brieke. in xxj Cameris pro Vicarijs ibidem et pro le briekefillyng murorum et Batilmentes cujuslibet Camere capienti pro quolibet Camino xviijs. viijd.

Roberto Legard (xli. xs.) pro factura xxj mantellorum Jamys et Bordurs. cum lapidibus vocatis Reygatestoñ pro eisdem Caminis. capienti pro le Mantell Jame. et Bordur. cujuslibet Camini x.s.

Willelmo Plomer (xxjli. xviijs. vjd.) pro coopertura. et le castyng. $\frac{xx}{iiij}$vij fod^{r} iij q^{a}rters xxj lb. plumbi pro tectura Camerarum predictarum capienti pro quolibet fod^{r} vs.

et Ricardo Lainer (xvjs) pro fodicione CC$\frac{xx}{iiij}$viij Carucat̃ zabuli et luti ibidem pro edificacione et operibus predictis sicut in quodam libro papiri ipsius Computantis de particulis super hunc compotum liberatis et examinatis plenius poterit apparere per sacramentum prefati Thome Canceller deputati prefati nuper Episcopi ac per breve Regis de privato sigillo suo supra in titulo hujus compoti annotatis. Cxxvjli. xvs. iiijd. ob. q^{a}.

Vadia artificiariorum :

Et in vadijs diversorum artificiariorum. videlicet Carpentariorum Cementariorum Serratorum [*sic*] plumbatorum et Daubatorum et aliorum laborariorum conductorum per diem infra tempus predictum pro edificacione et operibus hospicij predicti sicut in dicto libro ipsius Computantis de particulis super hunc compotum in forma predicta liberatis et examinatis. ubi vadia supradicta ac nomina artificiariorum et laborariorum predictorum particulariter annotantur et specificantur per breve et sacramentum predicte xixli. vjs. ob.

Summa omnium solucionum et expensarum predictarum Cxlvjli. xvijd. q^{a}.
Et habet superplusagium—xlixli. iiijs. ob. q^{a}.

Qui allocatur in compoto suo tam de edificacione/Castri Regis de Wyndesore a xiiij^{mo} die Aprilis Anno xxj^{mo} usque xxiij^{dum} diem Decembris tunc proximum sequentem videlicet per med/anni et lxxj dies quam de reparacionibus logee infra parcum Regis de FolyJohn a vij^{mo} die Decembris anno xxj^{mo} usque xxiij^{cim}/diem ejusdem mensis tunc proximum sequentem. Scilicet per xvj dies ut patet in pede ejusdem. Et Eque.

Compotus Stauri mortui.

Recepta Stauri et Stuffur̃ :

Idem reddit compotum de—ij Carectatis et M^{l} Scindulis. M^{l} Tegulis. xvj bus. Tegulis fractis. j Cera vocata a padlok pro hostio plumbarii CC lb Motey. ij Cribris. iij peciis Stanni. iiij^{ml} Clavis vocatis lathnaill. iij^{ml} Clavis vocatis ijd Naill. ij summe iiij^{ml} Clavorum vocat. Sprignaill. iiij summe di Clav̄ vocat. iijd Naill. v summe Clav̄ vocat. iiijd Naill. vij summe Clav̄ vocat vd Naill. iiij summe Clav̄ vocat. vjd Naill, ij summe Clav̄ vocat. Rofenayll. j Carectata feni. xviij^{ml} Brieke. vij^{ml} CCCC di de Talwode. xxxvj Carectatis de loppys. et $\frac{xx}{iiij}$j fod^{r} xix^{c}vij lb plumbi. ultra iij fod^{r} plumbi per dictum Thomam Canceller liberatis M̃ Thome Pache per warrantum Regis et xx fod^{r} plumbi liberatis Thome Cressy per mandatum domini Regis pro nova aula infra Castrum ibidem provisis et emptis infra dictum tempus hujus compoti sicut continetur in predicto libro suo de particulis.

Expense Stuffur̃ :

Que quidem ij Carectate et x^{ml} Scindule. m^{l} Tegule ac alie res et Stuffura supradicta totaliter expenduntur. perusitantur et vastantur. tam circa edificacionem novi hospicij Vicariorum quam circa reparacionem logee infra parcum de FolyJohn infra predictum tempus hujus compoti per predictum breve domini Regis de privato sigillo suo supradicto in titulo hujus compoti annotatum. Ac per sacramentum prefati Thome Canceller super hunc compotum. Et Eque"

[End of roll.]

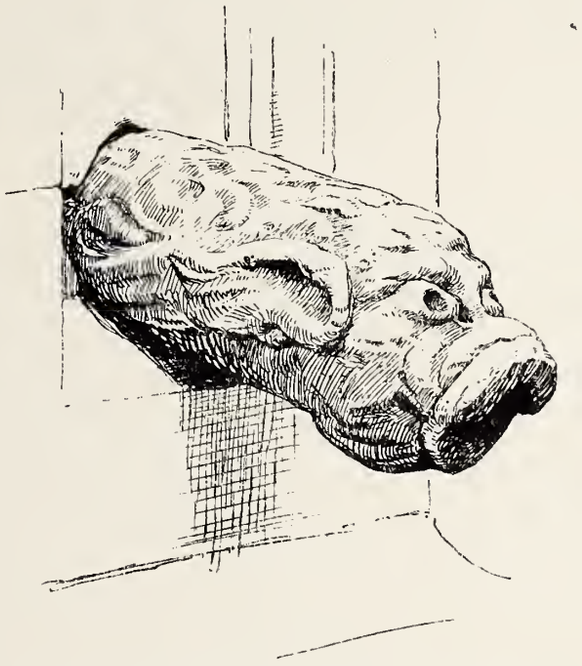


FIG. 56. LEAD SPOUT OF THE PUMP ON THE NORTH SIDE OF ST. GEORGE'S CHAPEL.

[22] 1843. 24th April

Ordered that the Treasurer be authorised to take down the three houses & the School-room between Dr. Elvey's house & the Pump ; & also the brick wall that incloses the garden of No. 10 house in the Cloisters.

The following orders also refer to the pump, which still exists, over a large well, nearly 8 feet in diameter and 90 feet deep, on the north side of St. George's Chapel :

1811. 30th April.

Ordered that a Gothic Pinnacle and Cap be put up round the Pump at the North Front according to Estimate. Stone Mason 17 . 18 . 0.

1811. 24th July.

Ordered that an Iron Railing be erected round the Pump according to Estimate. Ironmonger £18 . 15 . 0.

1811. 30th September.

Ordered that the New Pump be Improv'd according to the following Estimate. Masons 15 . 18 . 9.

The Gothic casing of the pump has a leaden spout of much earlier date and unusual character. (Fig. 56.)

[23] 1843. 28th June.

Ordered—that the plot of ground the site of the three houses forming a portion of the Horse Shoe Cloisters, lately taken down, be applied for the purpose of a Cemetery to be constructed on the plan produced & according to the estimate of £297.

The cemetery was closed a few years later by the following order of chapter :

1859. 12th September.

Ordered that in future no Burials are to take place in the Green in front or at the west end of St George's Chapel.

[24] 1662–3.

February 28.	To Tho : Talbot . . . to make a wall at ye west end of ye Chappell	15 - 00 - 00.
April 6.	The Carpenters bill for a dore in ye brick wall at ye west end of ye Chappell	00 - 12 - 08.
May 2.	To Mr. Doggerell for painting ye dore in ye new brick wall	00 - 03 - 06.
April 18.	for 18 dayes work of labourers in ye Chappell yard ag^t^ ye Instalment	00 - 18 - 00.
May 11.	To W. Herbert & his assistants for finishing ye walks in ye Chappell yard	00 - 05 - 00.

[25] 1708. 2nd April.

Ordered that that parte of the Churchyard before the West end of the Chappell be forthwith clear'd of all rubbish & stones.

[26] A set of anonymous engravings was published about 1750 by the Society of Antiquaries entitled : " The Petty Cannons Houses at Windsor in the form of a Fetterlock one of King Edwd ye IVth's Royal Badges." The engravings consist of (1) a longitudinal elevation of the west end, with the pentise, showing traceried windows; (2) " Part of the Screen to a larger Scale " ; (3) " One of the Doors to a larger Scale " ; (4) " A Plan of the intire Building erected by K. Edwd IV for the residence of the Petty Cannons. Ashm. Ord^n^. Gart^r^."

The plan shows twenty-three house doors and two larger openings, like that still towards the Clewer tower ; also the two gateway openings and the wall across the garth just west of them. The upper part of the building is shown plain, without any windows or parapet. The present parapet was added in 1871 at a cost of £416. The cloister restoration itself cost over £9000.

[27] 1492–3.

" Johanni Roche pro fenestra Aule Vicariorum ex parte occidentali pro tribus pedibus et dim. vitri pro quolibet pede vd et di. ijd ob. in toto. xvijd. ob. Et in secunda fenestra ex eadem parte pro duobus pedibus et di. xijd ob." xv. 34, 66

[28] Certain repairs of a minor character to the vicars' kitchen, etc. were made in 1494–5. xv. 34, 69

[29] Eleven of these chairs are probably those still in the library.

Now in the Chapel – in the niche in N. Choir Aisle.

Windsor Castle. Part of a Purbeck marble font, an old book desk, and a carved chimney-piece formerly in Denton's Commons, now in the Chapter Library.

CHAPTER XXVI.

THE BUILDINGS IN THE LOWER WARD (*Continued*).

THE CLEWER OR CURFEW TOWER.

The passage which leads through the north-west part of the Horse-shoe cloister opens into a small court in front of the large turret or tower that stands so prominently at the western-most point of the Castle. (Plate IX.) This tower, which is one of the three built, with the Castle wall that connects them, between 1227 and 1230, was for a long time known as the Clewer tower. It consists of a basement, a main floor, and an upper floor. The flat side towards the court was new faced with firestone in 1863, when the contour of the tower was changed by the addition of a gabled roof. It has on the main floor, to the south, the entrance doorway, and to the north a modern window of three lights. Between the doorway and the window is a chimney breast. Higher up, on the first floor, is a row of four pointed lights grouped in pairs, and in the modern gable above is a long pointed loop with a transom. (Plate LXXXII.)

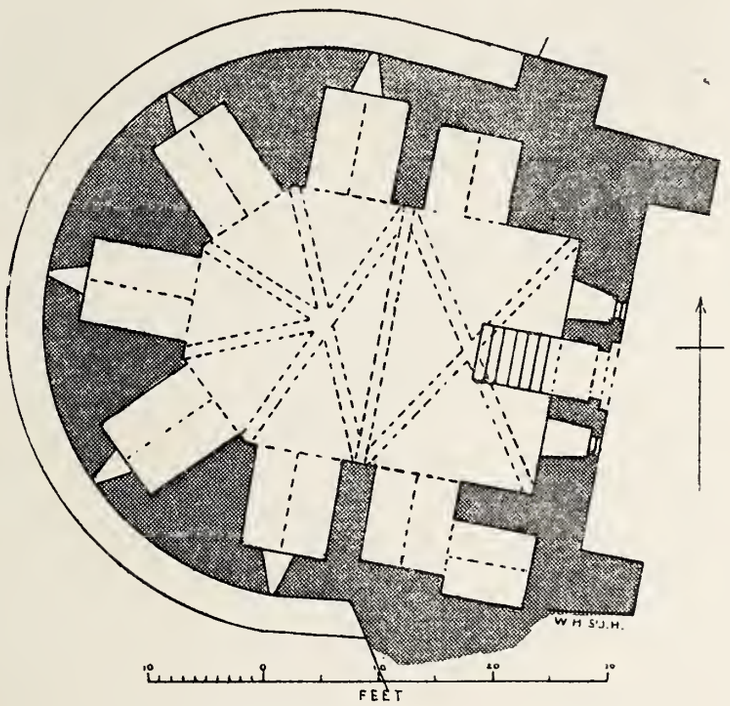


FIG. 57. BASEMENT PLAN OF THE CLEWER TOWER.

Owing partly to the fall of the ground, and partly to the tower having been built in the Norman ditch of the Castle, the basement has to be reached by steps leading down to the area before its entrance. This consists of a wide doorway of two orders with depressed head, and is flanked by two wide square-headed lights. Within the doorway is another descending flight of steps to the earthen floor of the basement. (Fig. 59.)

The basement is 32 feet long by 22½ feet wide, and in plan consists actually of a square and a half-octagon, the centre of the latter being also that of the semicircular outer face of the tower (Fig. 57). The plan is somewhat obscured by the setting out of the stone vault, which is a simple pointed one without wall ribs or bosses, of plain chamfered members springing from moulded corbels 6½ feet from the floor. In each of the five sides of the half-octagon is a deep rectangular recess about 7½ feet wide with depressed head, having at the back a narrow loop. (Fig. 58.) There is a like recess on each side of the square section of the chamber, and that on the south has another[1] opening eastwards from it. (Fig. 59.) The masonry throughout is all of excellent ashlar. The entrance is set in a wall only 5 feet thick, but the other walls are no less than 13 feet in thickness.

The main floor or ground story is reached by a flight of six steps leading up to a modernized wide pointed doorway. This retains within its old depressed rear arch, and

the year 1489–90, in the reign of King Henry VII. As this refers wholly to the buying of lead, the casting and laying of it on the belfry, and the making good of "le Battilment" of the tower, it probably represents the end of the work.[7]

The tower still contains the same number of eight bells that were brought over in 1478–9 from the old belfry, but the bells themselves have passed through many vicissitudes. The great bell was recast in 1598–9.[8] A chapter act of 9th–10th June, 1612, mentions the great charges incurred, *inter alia*, through "the newe castinge of all our bells with the hanging them up," but the fact is only briefly recorded in the treasurer's account.[9] Three of the existing bells, the fourth, sixth and seventh, bear the date 1612 and the initials I.W. of John Wallis of Salisbury, who recast them. The recasting and rehanging of the tenor bell seems to have been a somewhat troublesome matter, and there are quite a number of items in the accounts relating to it.[10]

The new great bell had hardly been hung before the chapter, by act dated 26th October, 1614, passed the following resolution:

> The great bell to be sold. It was then agreed y^t^ ye great bell should be sold towardes ye paiment of ye College debte for reasons to be expressed.

This further resolution was also passed on the morrow of All Souls following:

> The great bell. It was then agreed y^t^ Dčor Sonnibank Mr. Beaumont & Dčor Nuttall or any two of them should dispose of ye great bell.

What the bell realized does not seem to be recorded.

Nine years later the chapter decided to replace the great bell, and by chapter act of 22nd November, 1623, it was resolved that at the public cost of the college a new great bell be bought and placed among the other bells in the belfry.[11] The only reference to this in the accounts is a payment of £2 3s. 2d. for "the drawing up and hanging ye great bell."[12] The bell itself was apparently a second-hand one, since it is still in the belfry, and bears the date 1614 and the I.W. of John Wallis of Salisbury, the founder. The second and third bells on their own showing were recast in 1650 by W. Whitmore, but there are no accounts relating to them. The treble bell was recast in accordance with a chapter act of 9th February, 1741–2, and the bell itself states that it was made by Thomas Lester of London during the same month. The latest of the bells in date is the fifth, which was also recast by Thomas Lester in 1745, and again by Mears and Stainbank in 1898.

FIG. 62. LEAD-COVERED BELFRY AND DOME UPON THE CLEWER TOWER.

The inscriptions on the bells, and their diameters, are as follows:[13]

		Diam.
1.	THOMAS LESTER OF LONDON MADE ME FEBRUARY THE 20 1741	31½in.
2.	INCIPE DVLCE CEQVAR 1650 W WHITMORE MADE MEE	32in.
3.	1650 W W	34½in.
4.	VENITE EXVLTEMVS I W 1612	36½in.
5.	IN HONORE S. GEORGII MARTIRIS ET S. EDWARDI REGIS ET CONFESSARIS. A.D. 1898	41½in.
6.	VOX DEI GLORIOSA EST I W 1615	44in.
7.	NOS AVRIBVS NOBIS VOS CORDIBVS DEO SONATE I W 1612	48in.
8.	SEARVE THE LORD WITH FERE I W 1614	52in.

Old views of the Clewer tower show that it was surmounted as to the square lead-covered belfry by an open balustrade, within which rose the domed cupola carrying a vane with a St. Anthony's tau-cross. Upon the south angle of the belfry stood a handsome clock-case, with the date 1756 in the angles. (Plate XCI.)

The second-hand clock which was put in the tower in 1478–9 seems to have been quite worn out twelve years later. In the treasurer's account for 1490–1 are payments to Thomas Conygrave of £4 13s. 4d. for the making of a new clock, and of 4s. for the carriage of it by water from Westminster to Windsor, also of 16s. 3d. for 750 feet of oakboards for the closure or case of the clock and 3s. 8d. for the making of it.[14]

Like many another good old clock, that bought in 1490–1 seems to have done duty for a considerable period, and it is not until two hundred years later that the following act of chapter occurs:

> 1689. 23rd May.
> Agreed that since the old Clock is quite worn out, that John Davis make a new one for the colledg, and when it is finished that Sir Christopher Wren be desir'd to sett the price.

The clock in question is that still in the tower, and on it is engraved IOHN DAVIS WINDSOR 1689. In connexion with it is a chime, which plays the old psalm tune "St. David" every three hours, at 3, 6, 9, and 12. In 1756 it was ordered that a new dial plate made of copper be provided for the clock, and this existed down to the "restoration" of 1863, when the clock case was refashioned.

The following later orders about the bells and belfry may also be noted :

1741. 15th December. The Bell frame to be mended.
1742. 9th February. The treble bell to be recast.
1755. 5th March. The belfry to be repaired, "The Quarter Bell wch has been taken down is not to be put up again, but the quarters to be struck upon the 2nd bell."
1756. 2nd June. Ordered that the belfry be repaired.
1760. 25th June. "The Great Bell shall be new hung according to an estimate of Mr. John Davis (Smith) & Mr. Richard Gregory (carpenter)."
1764. 28th January. The tower of the Belfry to be repaired & the seventh Bell be repaired.
1770. 4th July. The rails at the top of the Belfry to be examined & be repaired & painted if it be found necessary.
1770. 11th September. The ball on the top of the Bell Tower to be guilded.
1771. 15th January. The vault under the Belfry to be repaired & the steps leading to the vault.
1771. 15th May. Bell tower windows repaired.
1771. 26th August. Repairs of bell wheel & bell tower.
1777. 15th September.
Ordered that the Bellfery Tower be Repaired according to an Estimate given in by Mr. Emblin. [Estimate £19 14s. 0d.]
1797. 24th April.
Ordered that the Cupola of the Belfry be immediately repaired according to the following Estimate [Plumber £32 18s. 9½d.]
1797. 29th July.
Ordered that the Bell Tower be repaired by making one side the same New & amending the other in its present form.

In the floor of the mural chamber outside the south doorway of the tower is a trapdoor leading down to a postern passage and sallyport, through a brick archway made in 1892. This opens into a lobby, 5½ feet square, with stone plastered walls and a pointed barrel vault, originally entered by a doorway on the east, but this has been much mutilated and is now walled up with brick. On the south of the lobby is a pointed archway of the same width,[15] on to a descending flight of forty steps, formed partly of chalk and partly of harder stone. The sides of the staircase are carefully built of coursed blocks of chalk, and overhead is a pointed barrel vault, sloping with the stair, formed of chalk blocks and plastered. The stair is 5 feet 11 inches wide and has at the bottom a square lobby of the same dimensions, with a tall pointed arch built of firestone, opening westwards. Beyond this is a second flight of steps descending into the ditch, but now partly barred by a low wall and blocked inside the outlet. The upper flight of steps, including the lobby at the foot, is 46 feet long.

The postern passage is obviously contemporary with the wall alongside which it is so carefully constructed, and therefore dates from 1227–30. It was repaired in 1320–1.[16]

GARTER'S TOWER.

The middlemost of the three towers along the west side of the lower ward was anciently known as the Almoner's tower, but since the seventeenth century it has been called Garter's tower. Ashmole, writing of the duties, etc. of Garter king of arms, says :

> There is a *House* appointed for his habitation within *Windesor Castle*, and is the middle West Tower of the lower Ward, which thereupon hath gain'd the name of *Garter's Tower*. It was by a Decree in *Chapter* annexed for ever to the *Office* of *Garter*, and restored to Sir *William Segar*'s possession the 2. of *May* 1630.[17]

It is thus described by Sir William Dugdale, Garter, in his Diary, under date 1677 :

> In Garter's Tower, at Windsor Castle, are a Hall, and Kitchen, wth a Buttrye, three Chambers, one Closet, a large Garret, and two Cellars ; but much out of repaire.[18]

Although orders seem to have been issued from time to time for the repair of Garter's tower, it was allowed to fall into ruin, and for a considerable period before its conversion into its present state by Mr. Salvin in 1860 was a roofless shell, with the side toward the bailey completely broken down (Fig. 63). It is structurally the tower of 1227–30, and semicircular in plan externally. The basement is in plan half an octagon joined to half

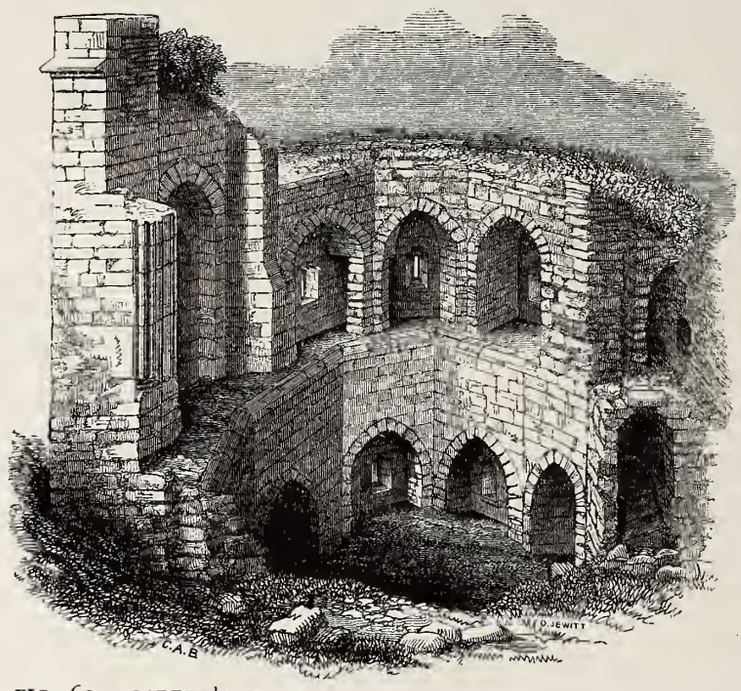


FIG. 63. GARTER'S TOWER, LOOKING WEST, PREVIOUS TO ITS RESTORATION IN 1860.

a square, 20 feet wide and 22 feet deep, and is entered beneath a wide depressed archway with imitation thirteenth century mouldings, springing from corbels, all the work of Salvin. In the south side is a deep original pointed recess, and towards the ditch three similar recesses, with narrow loops at the back. There is another low recess in the north wall. The roof is a modern brick vault. The first floor (see Fig. 63, and plan, Fig. 64), which is reached by a modern external stair up to the old doorway, has three old looped recesses towards the west, but the remaining features all belong to Salvin's restoration. In the west side of the entrance lobby is an original staircase to the modern upper chamber, and there is a blocked doorway in the side of the northernmost window, from which a flight of steps led down apparently to the area in rear of the tower (see Fig. 63). On the north side was evidently a garderobe. Norden shows the tower as surmounted by three small leaded structures or garrets.

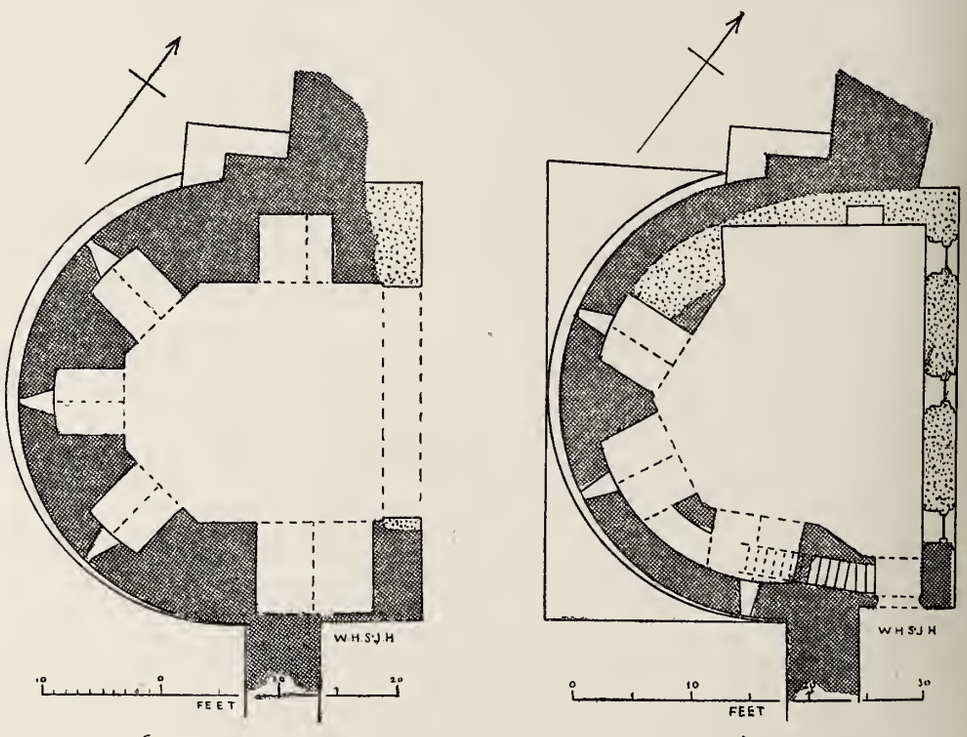


FIG. 64. BASEMENT AND FIRST FLOOR PLANS OF GARTER'S TOWER.

THE CHANCELLOR'S OR SALISBURY TOWER.

The third or southernmost tower on the west side of the lower ward is of the same date as the two north of it. In plan it is nearly circular, with a flat side towards the bailey, and of four stories within, with a battled parapet carried upon corbels.

The basement (see plan, Fig. 65) is partly circular and partly square in plan. In the round part, which is about 19 feet in diameter, are three deep recesses with loops towards the ditch. In the square part, which is 17 feet wide, there is a deep pointed recess on the north, and a descending flight of steps on the south, from a vice at the south-east corner. The wall towards the bailey shows a doorway and two flanking windows, like the basement of the Clewer tower, now blocked from the outside. The basement was not vaulted at any time.

The first floor plan (Fig. 65) is based on an octagon and a square, with a width of 19½ feet and length of 25 feet. It is now much obscured by partitions, etc. to make it

into a residence for one of the military knights, but has three deep recesses with loops towards the field (one is now filled up with a fireplace) and a fourth recess with loop on the south. Opening out of the northernmost recess is a narrow passage in the wall which led originally to a garderobe, but this was apparently destroyed by Mr. Edward Blore, who recased the tower and rebuilt the upper story and the front towards the bailey about the year 1840. The former picturesque appearance of the front is shown in Plate XXIII.

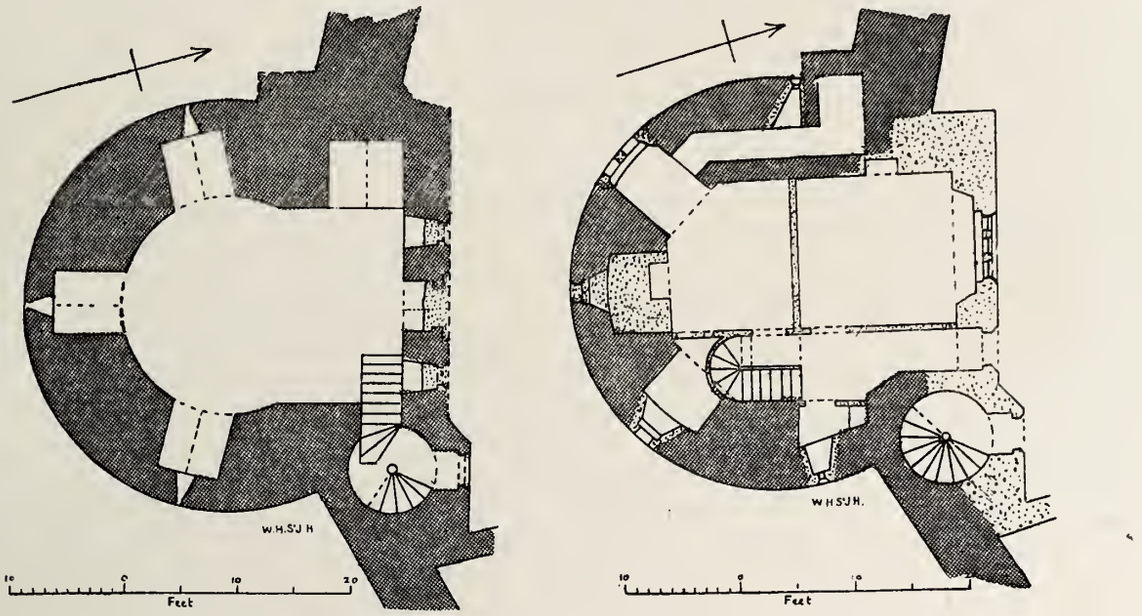


FIG. 65. BASEMENT AND FIRST FLOOR PLANS OF THE CHANCELLOR'S TOWER.

The old tower on the site had for a long time been known as the Chancellor's tower, for the reason given by Ashmole:

The foresaid *Constitutions* appoint the *Chancellor* of the *Order* an *Habitation* within the Castle of *Windesor*, like as hath the *Prelate*, and that is the South-west Tower, in the Lower-Ward of the *Castle*, hence called the *Chancellor's-Tower*. It appears the possession thereof had been for some time, in the hands of others, and therefore in a *Chapter* held at *Whitehall* the 5. of *November*, *an.* 5. *Car.* I. it was decreed to be restored unto Sir *Francis Crane* then *Chancellor* of the *Order*, and after his decease, to descend to his Successors in right of this *Office*.[19]

CRANE'S BUILDINGS AND GUARD-ROOM.

Between Garter's and the Chancellor's towers Norden's Survey shows merely the Castle wall, but all the later plans place here a block of buildings containing five sets of chambers. This block was a substantial structure, built in 1657 out of certain monies left for charitable uses by Sir Peter le Maire in 1631–2, and augmented by his brother-in-law, Sir Francis Crane, as a lodging for five more poor knights, over and above the thirteen already on the foundation.

From the numerous sketches of it which have been preserved, from Hollar's time downwards (see Plates XXIII, XXX, XXXI, and XCIII), Crane's Buildings, as it was called, was a simple unpretentious block divided by pilasters, with a pedimental gable in the middle,[20] and a row of gardens in front; and as being a building erected during the Commonwealth it was of considerable interest and value architecturally. It was, nevertheless, ruthlessly destroyed in 1863, and in its stead was set up the existing guardhouse, from the designs of Mr. Salvin. This consists of a large room, 76 feet long and 18½ feet wide, with a vaulted roof with stone ribs and brick filling, and a lesser division at the south end open in front towards the bailey.

THE MILITARY KNIGHTS' LODGINGS.

From the great gatehouse of the lower ward there extends eastwards against the south wall of the Castle a long range of lodgings for the military knights. (Plate XCV.) This consists of (i) a series of seven houses or sets of chambers towards the west, (ii) a tower in the middle for the governor of the knights, and (iii) a further series of six houses towards the east. It has been shown in a previous chapter that these buildings

were converted and built for their present use in 1557–8, and an account book for the year 1557 describes them as

7 : upper Lodgings (whereof the Tower is one) as also the 6 nether Lodgings beneath the said Tower, and one Roome for the hall, the kitchen, and the pastry, wch said 6 : upper Lodgings were wrought by the day, and the said 6 nether Lodgings the Hall Kitchen and pastry were new built out of the ground & wrought to taske in greate.

The accounts show that the six upper lodgings were old buildings which were converted, and cellars made under them. As a matter of fact they were built for the clerks of the chapel in 1359–60, and so continued until the clerks removed elsewhere in the fifteenth century. The accounts for 1558 relate chiefly to the alterations in the governor's or lieutenant's tower, and of the rearing of a vice in it. This tower was also built in 1359–60, as the belfry of St. George's chapel, and contained a ring of eight bells which was transferred to the Clewer tower in or about 1478. It was of old time crowned by a low pyramidal wooden spire covered with lead and surmounted by a cross and vane.[21]

The " nether lodgings," or those on the sloping ground towards the great gatehouse, consist of seven houses or sets of chambers, six of which are arranged in pairs. The houses are all two-storied, and each has on the ground floor a four-centred doorway and a two-light square-headed window. There is another two-light window on the first floor and one of a pair of lights conjoined over the doorways. The old lead down-spouts deserve notice. The seventh or easternmost house has painted over the entrance a large shield of St. George within the Garter; it has also a modern attic story which incorporates part of the old parapet. To it are attached the remains of the thirteenth century tower that here projects from the Castle wall, and contained originally the hall, kitchen, and pastry for the use of poor knights. In 1668 a chapter act of 6th April records that " Captaine Wildbore hath leave from the Deane and Chapter to live in the poor knights hall," and on 4th June, 1670, the chapter authorized " the poore Kn^tes^ to take their Hall into their hands at Michaelmas next and not to lett it anymore."

The tower which forms the residence of the governor of the military knights is three stories high and flanked at the angles by buttresses with a like number of stages. The ground story has a modern four-centred doorway, and a three-light window which occupies the place of a large entrance doorway, of which the relieving arch may yet be seen. The first floor has on its north face a two-light window of the sixteenth century, and a single loop towards the east, apparently partly old. The larger window has to the west of it a vertical seam in the masonry which may mark the place of one of the old belfry windows. The top story contains towards the north a modern pointed and cusped light, and on the east side a similar window in Portland stone. The west face has above the abutting roof two windows lately inserted, but the lower has in its north jamb part of one of the old belfry windows, and its sill. Over the principal window of the first floor of the north front is a panel with the armorial ensigns of Queen Mary and her Spanish consort. These were first inserted in 1558, when a charge occurs for " setting up & making the armes of England & Spaine with the treales to the same over the midle of the square Tower." The original carving having become decayed has, however, been renewed in recent times. The vice inserted in the tower in 1557–8 is in the south-east corner.

Before leaving the Governor's tower it may be of interest to refer to such entries as relate to it during the time that it served as the belfry of St. George's chapel. In the college account rolls, which begin in 1364–5, there are sundry references to the chapel bells and to the belfry in which they hung. In 1369–70 a rope was bought " for the bell which is called Wyrun,"[22] and in 1377–8 a number of small payments were made for repairs to the belfry.[23] In March, 1394, the sum of 72s. 7d. was expended on further repairs,[24] and in the spring of 1397 upwards of £10 were laid out upon rehanging the bells.[25] From further entries for mending of clappers, new ropes, etc.[26] it appears that beside the bell called Wyrun, there were others called respectively George, Mary, Edward, Jesus, John, and Aston ; also a " copebelle," whatever that may mean. Both Mary and Jesus are called great bells and were probably the heaviest of the ring. The 1394 account shows that the belfry also contained a clock.

The transformed fourteenth century range east of the Governor's tower contains six houses or sets of chambers, arranged outwardly like those of the western or " nether " range, but instead of being faced with ashlar as that is, the masonry is throughout of

1.

2.

Windsor Castle. 1. *View in the Lower Ward, looking east.*
2. *The Middle and Lower Wards, looking west.*

coursed heath-stone, and the north-east angle has some large quoin stones. The doorways and windows are all modern "restorations." The easternmost house has an attic story on its east side. All the houses have basements, and gardens in front fenced in by stone walls, and stand upon a terrace raised above the level of the bailey. A range of small windows anciently just below the parapet has been "restored" away in modern times; but the windows appear in several of Paul Sandby's drawings. (See Plate XIII.)

The houses forming the military knights' lodgings have been altered so many times to suit successive occupants that it is almost hopeless to look for any interesting details within them. There is, however, in one house, a stone chimney-piece with shields in the spandrels bearing in relief the initials T K and the date "A° 1° Eliz."

The wall enclosing the gardens in front was formerly (see Plate XIII.) a picturesque thing of brick with gateposts of varying styles and patterns. This was replaced about 1840 by a more pretentious wall with gateways of stone, from the designs of Edward Blore, built within the line of the older wall, the foundations of which remain under the walk outside.

EXTERIOR OF THE LOWER WARD.

Externally the "nether lodgings" of the military knights show, as far as the old rounded tower, a length of brown sandstone walling rising from a plinth which steps up at intervals with the gradual rise of the hill. (Plate LI.) This is apparently a casing applied in 1557–8 to the existing curtain wall on this line, which is probably of the twelfth century. It is now pierced, where none was before, with a number of windows, all of the nineteenth century. In the plinth the basement windows are square-headed loops, the main floor windows are wide trefoiled lights under two-chamfered heads, and the upper floor openings plain pointed or trefoiled lights. The battled parapet is a modern restoration and the chimney shafts are new. Five of the lead down-spouts are good examples of, apparently, the seventeenth century.

The old basement of the thirteenth century rounded tower has a battering plinth, but the whole of the semicircular part above was rebuilt by Wyatville and is faced with heath-stone and pierced with three tiers of gothic windows; the battled parapet and chimney shafts are likewise Wyatville's. The ground and first floor windows are mostly two-light with pointed heads, but the topmost windows are square-headed. (Plate LI.)

The old fourteenth century belfry which adjoins the rounded tower has been pierced up to the stringcourse with three tiers of modern windows like those to the lodgings below. The tower has a slight batter at the base, an octagonal stair turret at the south-east corner, and a battled parapet. The masonry is of coursed heath-stone. (Plate LI.)

From the old belfry to Henry the Third's tower is a stretch of heath-stone walling, built of rather large blocks, and with a batter nearly up to the top, above which the wall does not bond with the belfry.[27] This upper part looks like fourteenth century work, but the lower must be earlier, if it has not been refaced, and is quite different in character both from the belfry and Henry the Third's tower. It is most probably part of the wall with which King Henry II began to enclose the lower ward. It is now pierced with four rows of windows of the same age and style as those to the west, and finished with a battled parapet. The stone chimney stacks are all modern. The old lead down-spouts should not be left unnoticed. (Plate LI.)

It will be more convenient before passing on to the description of the middle ward to notice the other external features of the lower ward on the north and west.

From Winchester tower westwards the Castle wall as far as the first tower has the lower part battered, and is probably Norman, but both batter and the wall above have been new faced with heath-stone and all the windows made new. (Plate LXXXIII.)

The first tower is rectangular in plan with flanks of courses of flintwork and heath-stone with occasional tiles, and is divided by bold half-round stringcourses into four stages. The topmost stage rises from a moulded string and is all of heath-stone. The north front is all modern and contains a two-storied bay window and two other windows over, but the tower itself is probably Norman in substance with fourteenth century alterations.

The wall on to the next tower is all modern externally, with raw-looking courses of flintwork and heath-stone and ranges of windows, but is structurally that rebuilt in 1352.

The second tower is also rectangular and faced like the wall just described with courses of flintwork and heath-stone, with modern windows throughout. It is almost certainly Norman in substance, but was much altered on its conversion into a garderobe tower for the use of the canons in 1352. The so-called Hundred Steps originally began in the basement of this tower, and issued from its eastern flank; but there is now a descending flight of twenty-four steps straight through the tower, whence further flights of 32, 33, 17, 26 and 26, or 134 in all, descend to the bottom of the slope in Thames Street. The first two sections run nearly in a straight line with the third, but beyond that the lower half makes quite a sharp turn straight to the bottom, and there ends in a neat-looking modern lodge.

The wall between the second and third towers is faced with smooth ashlar, with inserted modern windows, but is structurally a rebuilding of 1352.

The third tower, though square within, has the outer angles chamfered back above the plinth. It is faced throughout with the same ugly modern courses of heath-stone and flintwork as the second tower, and is probably in part a fourteenth century rebuilding of a Norman predecessor.

The short section of wall beyond has a tall plinth, battered as to its lower part, and is old upwards (of coursed heath-stone) till near the top, which is modern, as well as the windows. Below the brick house which comes next the old wall continues, with an intervening buttress, but the house rises directly from the plinth in alternating courses of brick and stone with flintwork. (See Plate VIII.) The windows are the original openings of the seventeenth century, but the stonework is sorely decayed, and has lately been largely renewed. The old walling, irregular in parts and much patched, runs on to the Clewer tower at the angle, but has upon it the two houses west of the brick house, as well as the gable of the chapter library. This last has under its eastern half a built-out projection of four stages with a modern window in the top, and evidently formed part of some older building; it has quoins of Portland stone.

The former condition of the north front of the lower ward, before its gothicizing by Salvin, is shown in Plate XCVI, which also shows his "restorations."

The Clewer tower has a bold battering plinth, but, as already noted, has been raised, and cased throughout with mechanically coursed heath-stone ashlar; it has also a new parapet from within which rises Salvin's lofty semi-conical roof.

The section of the west wall of the Castle which extends to the next tower southwards is all of the thirteenth century, and of heath-stone with ashlar courses of white stone. It is now pierced by a number of modern two-light windows to the lay-clerks' houses behind. The only old opening is the little square loop that lights the wall stair of the sallyport.

The middle or Garter's tower has been refaced like the Clewer tower, but fortunately finished off with a battled parapet only.

The wall on to the Salisbury tower is of the same date and character as the section northwards and shows at the base near the middle of its length a blocked barrow hole or relieving arch to a destroyed postern. It is pierced with two windows only, pairs of modern lights to Salvin's guard-room within; there are also a few loops near the corner tower. (See Plate VIII.)

The Chancellor's or Salisbury tower probably reproduces the main features of its predecessor, but was refaced and its upper half rebuilt by Blore about 1840.

The length of walling eastward from the Salisbury tower to the great gatehouse is Wyatville's as to its upper works, but the lower part is old and belongs to the defences added by King Henry III.

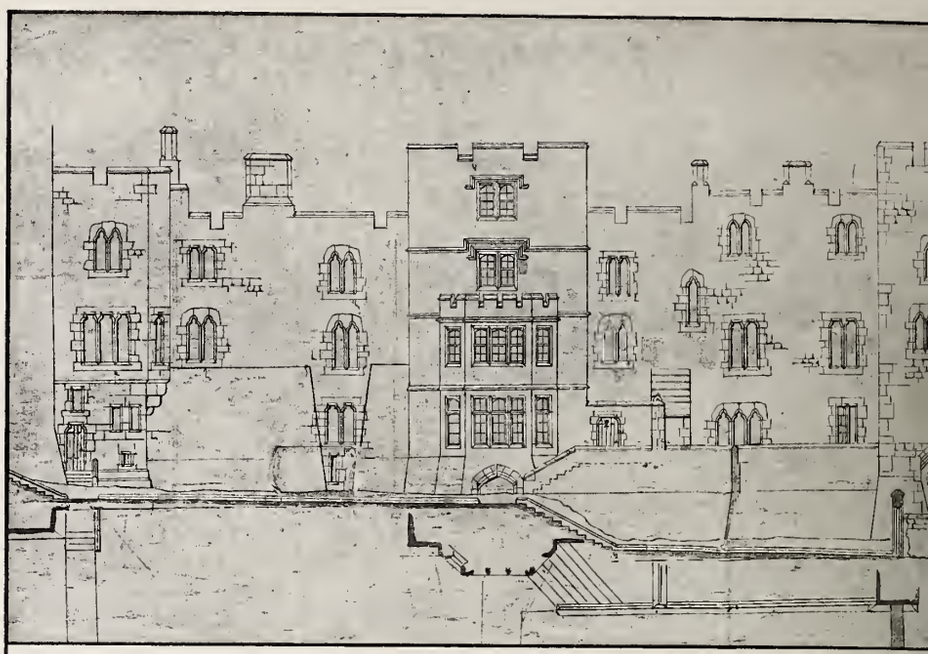
The west side of the Castle is now the only section that has any remains of the old outer ditch, and even this has been considerably encroached upon by the widening of the street. It enables, however, some idea to be formed of the great loss of dignity which the Castle has sustained by the filling up of this ancient defence along the south and east sides.

NOTES TO CHAPTER XXVI.

[1] In the south-east corner of this is a forced hole or opening which has been roughly built up.

[2] Several of these are partitioned off as chambers.

[3] It was constructed in 1877 to form a music-room for the quire boys, and was used as such until 1885.



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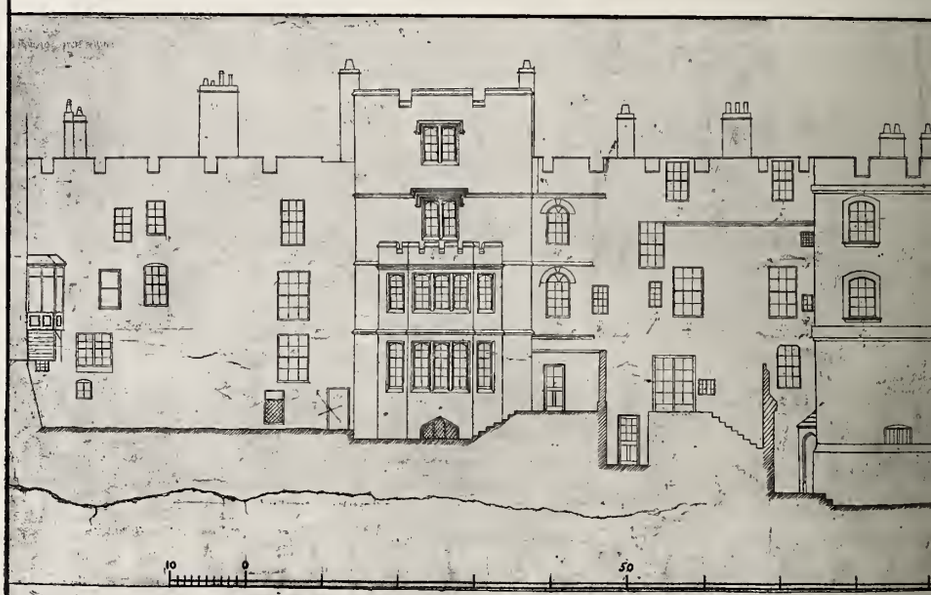

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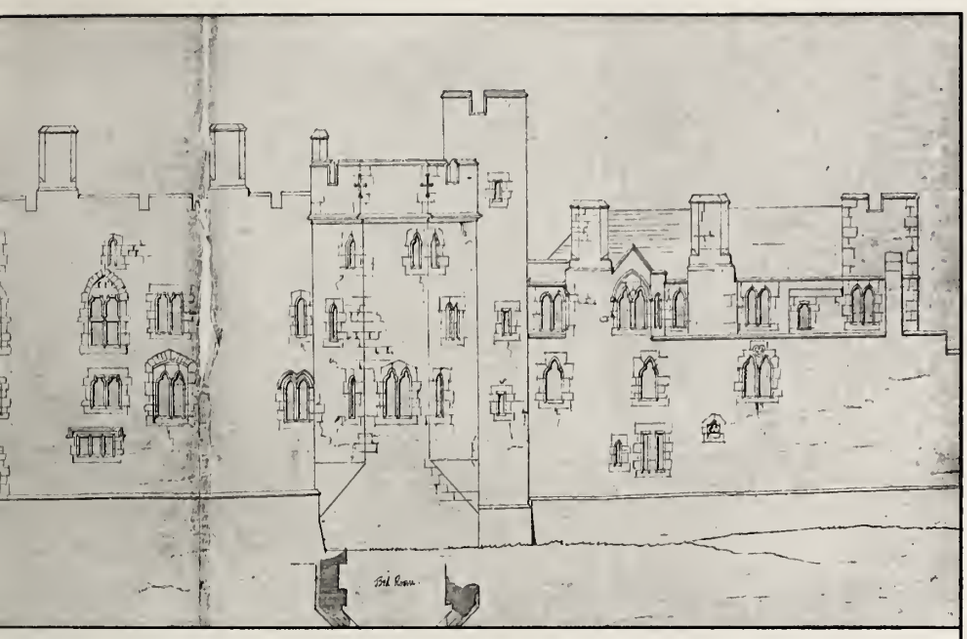
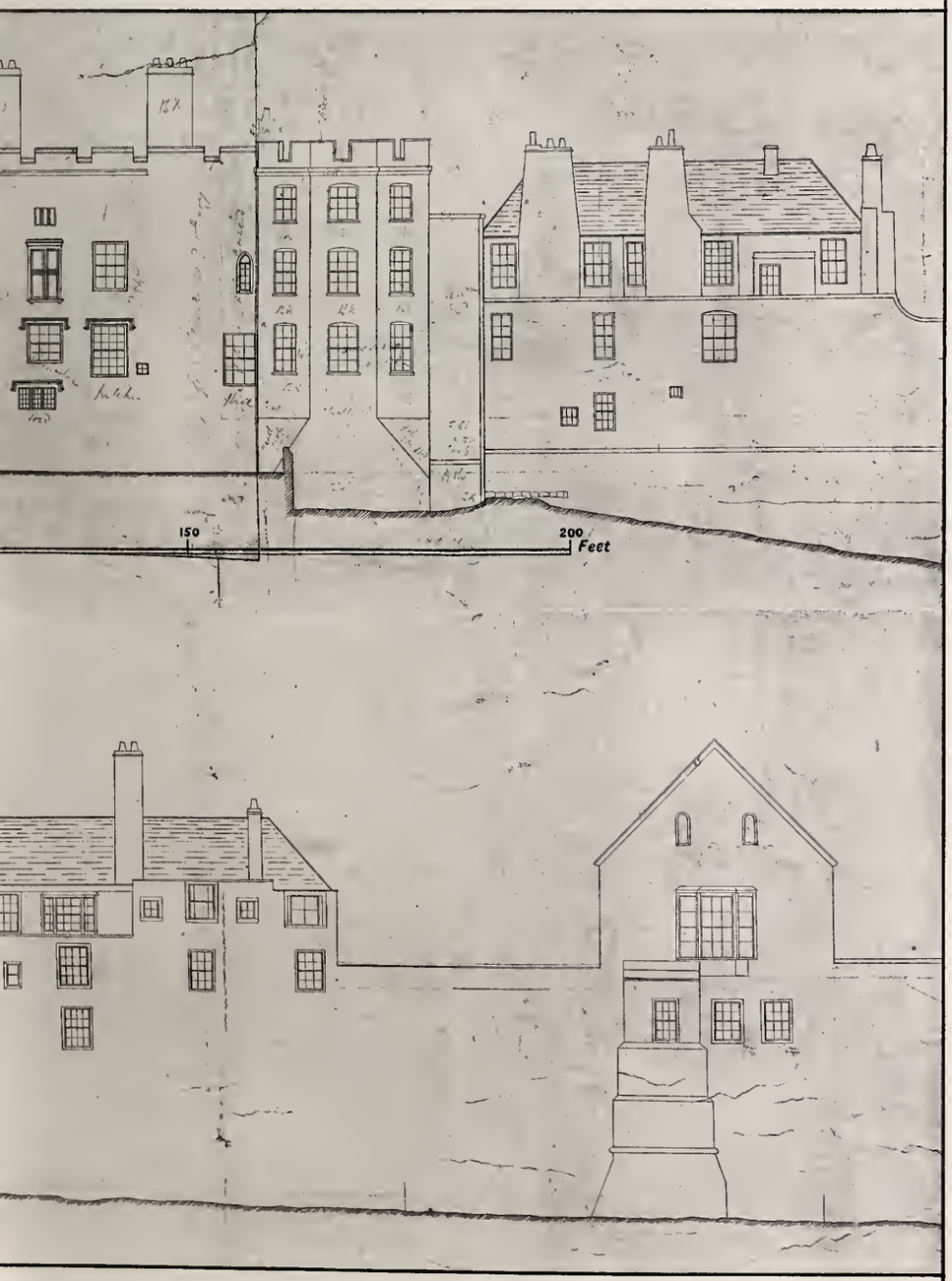
Windsor Castle.—Elevation of north side of L



Salvin.



1860.

ng Canons' Houses, etc. before and after alteration.

[4] In the northernmost recess is an old iron gun on its carriage.

[5] 1478–9.
"Et solut. Willelmo Smyth pro acquisicione horologij de Campanili in ecclesia parochiali de Wyndesora ad campanile novum in Collegio vj.s. viij.d." xv. 34, 55

1479–80.
"Et solut. ij laborarijs pro mundacionc veteris campanilis et extraccione le plankes indc ad novum campanile per ij dies cujuslibet eorum capientis per diem iiijd.—xvj.d.
Et solut. Willelmo Smyth pro emendacione horologij et posicione in novo campanili pcr mandatum domini decani xx.s." xv. 34, 57

[6] [1482–3].
"Et solut. ij^bus serratoribus Johanni David et Johanni Wodlefe per iij dies scirantibus pro gradibus et Salaf̃ Campanilis Capientibus per diem vjd.—iij.s.
Et solut. Johanni Cruse et Raginaldo Cheny carpentariis laborantibus per decem dies in Campanili circa gradus Solarii et fenestras ejusdem x.s.
Et Solut. ij Carpentarijs Johanni Cruse et Raginaldo Chcny laborantibus perficiendo fenestras et gradus Campanilis per viii dies in mense Januarij viij.s." xv. 34, 59

[7] 1489–90.
"Solut. pro ij ffooders et di. iijc et iij quart. plumbi emptis infra tempus hujus compoti precij le ffooder iiijli. iijs. iiijd.—xj.li. iiijs. iijd.
Solut. pro iiij ffooders j quart. et viij lb. plumbi emptis infra tempus hujus compoti xvj.li. xiiij.s. vij.d.
Solut. Stephano Thomson plum' pro le castyng et posicione viij ffooders plumbi et di precij le ffoder castyng & laing vjs. vjd. super campanile infra tempus hujus compoti in toto ljs.
Solut. supradicto plum' pro diversis clavis per eum emptis ad eundem opus infra tempus hujus compoti xviijd.
Solut. Johanni Sqwyer pro serracione le Schaffold tymber pro eodem opere in dicto campanile ijs.
Solut. Robynet Farrifabro pro viij barris ferri pro firmacione le Battilment dicti campanilis ponderantibus lvj lb. precij le li. j.d. ob. q^a. Summa—viijs. ij.d.
Solut. Stephano Thomson et Willelmo Lynd plumbatoriis cum Edmundo Sampson laborario pro le sowdering super dictum campanile per vj. dies capientibus per diem xvjd. in toto . . . . . viijs." xv. 34, 62.

[8] 1598–9.
"De viijli. xjs. vjd. solut. Ricardo Eldridge pro nova factura Magni Campani [*sic*] et emendacione duorum aliorum Campanorum." xv. 59, 18

[9] 1611–12.
"Qr. dc Cx li. solutis diversis fabris lignariis et fusori Campanorum [*sic*] pro diversis operibus hoc anno factis ut patet per diversas billas de particulariis inde super hunc Compotum ostensis et examinatis." xv. 59, 29

[10] 1612–13.
"For a rope for the great bell waying 14 lbs at 4d Junc 14 iiijs. viijd.
For hire of a horse 2 dayes to fetch ye carpenters tackling to hange up ye g^t bell iiijs.
To a messenger to fetch ye carpenter to hang up ye g^t bell iijs.
For new making of ye great bell clapper per billam lvs. vjd.
For carying it to London & back againe & for a messenger 3 times to ye smith iijs.
To Noke ye Smith July 6th vijli. xijd.
To old Webb for worke in ye belfrie ut patet per billam xljs.
For carying & recarying y^c g^t bell clapper ye 3^d time when it was broken ijs.
For mending ye great bell clapper & putting more iron into it vs.
For carying & recarying it twise when it was mended ut patet per billam iiijs ijd
For belropes for 2 of ye smaller bells waying 21 li. at 4d. vijs.
For 2 other belropes for 2 greater bells waying 23 lb. & di, at 4d. vijs. xd.
To Richard Noke ye Smith for worke about ye belfrie ut patet per billam xxxiijs. iiijd.
For mending ye 5th bell wheele xijd.
To ye bellfounder per billam Nov. 9th xli.
Given at ye casting ye g^t bell [*added* :] ye first timc xijd [*Added* :] To ye carters for carrying ye g^t bell up & downe at ye 2^d casting 4^d & given at ye casting 6^d iiijs vjd.
[Memorandum on last page of account :]
When ye great bell was cast there was putt into ye furnace 500 & 29 li.
Wherof ther was remayninge at ye former casting 412 li.
Soo if the bellfounder did then put in of his owne mettall 100 & 17 li.
Remayning at ye last casting 200 & di & 21 li.
wherof ther was of ye churchcs mettall 100 & di & 4 li.
Ther was also of y^t wch was hewed of from the great bell ye last time 19 li.
All wch mettall ye bellfounder must pay for after ye rate of 3 : 6s : 8d ye hundred ; it being in all 100 & a halfe & 23 li [wch comes to vli. xiijs. viij.d. *erased*]
[*Added* :] The quarter clock bell wayed 400 di & 20 li [wch wth ye former mettall is 643 lb. *erased*]

There was putt into ye furnace new at the last casting 300 wanting 2 pound of or owne & ye bellfounders mettall beside ye 19 li. wch was hewed off & ye 20 li. of tinne y^t is of the churches in 100 & a halfe and . . . and of Mr Wallys his mettall. . . .
There was also putt into ye furnace ye mettall of ye quarter clock bell wch was 400 di & 20 lb. In all is 801 li.
Remayning Mar : 30th 1613 when ye bell was cast 832 li.
Whereof ther was of Mr. Wallys his mettall 150 li.
Soe y^t ther was left of ye churches mettall 600 & a halfe & 38 li for wch Mr Wallys is to pay after 3li : 6s : 8d. ye 100.

It appears by comparing ye waight of ye mettall wch remaynd wth y^t wch was putt in y^t ye bell is lighter by 31li bisid ye wast if any were." xv. 59, 30

1613–14.
Q^r de x^li solut. Mr Wallis super compotum pro campanula empta." xv. 59, 31

[11] 1623. 22nd Novcmber.
"Campana Magna. In isto Capitulo decretum fuit ut publicis expensis Collegij nova magna Campana de novo emeretur, et inter reliquias Campanas in Campanili collocaretur. Et quod Dr. Sonnibanke Dr. Kinge Mr. Frith et Mr. Horne curam in se susciperent talem Campanam providendi cum consilio in ea arte peritorum. Et quod nihil fieret sine consensu duorum quatuor supradictorum circa premissa."

[12] 1624–5.

"Campana. The drawing up and hanging ye g^t. bell (per billam)—2. 3. 2." xv. 59, 38

[13] Furnished by the kindness of Mr. H. B. Walters, M.A., F.S.A. The inscription on the fifth bell until its recent recasting was THO^S LESTER OF LONDON MADE ME 1745.

"The weight of the tenor is 36 cwt. and key D. The bells are chimed for daily service by means of a keyboard in the belfry, and are rung in peal on Lady Day, St. George's, St. Edward's, St. Patrick's and St. David's days, as well as on the greater Church festivals. Also on the King's and Queen's birthdays, on Empire Day, and on other national anniversaries." [Note by the Rev. J. N. Dalton.]

[14] 1490–1.

"Et solut. Thome Conygrave pro factura unius novi horilegij de novo ut patet perinde inter eos factos viz. infra tempus hujus compoti.....iiijli. xiijs. iiijd.

Solut. pro cariagio horologij a Westmonasterio usque ad Windesoram per aquam.....iiijs.

Et solut. pro DCC. et di. pedibus de mensis quercinis pro clausura horralogij le C. xxvj.d. fabricata per Ederede carpentarium.....xvj.s. iij.d.

Et solut. J. Ederyth (ijs) et Johanni Squyer (xxd.) carpentariis pro sawanyng et clausura dicti horralogij.....iijs. viijd." xv. 34, 63

[15] This was originally fitted with double doors on the stair side.

[16] See page 97.

[17] *Op. cit.* 253.

[18] *Diary of Sir William Dugdale*, ed. W. Hamper (London, 1827), 139.

[19] *Op. cit.* 246.

[20] The following Resolution of Chapter of 7th July, 1679, apparently has reference to a representation of the royal arms on the front of Crane's Buildings: "Ordered that the Supporters about the Kings Arms on the Poor Knights houses of the new foundation, which have been long stonding torn by inadvertence, those supporters being those of Oliver Cromwell, set up there in the time of his usurpation, be cutt down and defaced."

[21] 1413–14.

"Pro emendacione crucis super Campanile iiijs. Et Johanni Gardiner deponendam dictam crucem et reponendam eam et pictandam vanam xijd." xv. 56, 21

[22] "In j. corda empta pro campana que vocatur Wyrun vjd." xv. 56, 2

[23] Treasurer's account, xv. 34, 14.

[24] Expense campanilis.

Et solut. pro .iiij. tabulis Ryngold emptis pro campanili iiij.s. iiij.d.
Item in cariagio dictarum tabularum a London usque Wyndesore et ab aqua usque castrum .vj.d.
Item in meremeo empto de Johanne Peers ad reparandum campanile .xiij.s. iiij.d.
Item in cariagio dicti meremei usque castrum .ix.d.
Item pro meremeo empto de eodem Johanne alia vice .xv.d.
Item in C. pedibus et dī qart' de plaunchbord emptis de Johanne Place pro eodem opere .iij.s. iiij.d.
Item solut. Johanni Wolf carpentario operanti circa campanile per .xviij. dies per vices capienti per diem .vj.d. ix.s.
Et solut. socio dicti Johannis existenti cum eodem per idem tempus capienti per diem .v.d. vij.s. vj.d.
Et solut .ij. carpentariis existentibus cum dicto Johanne in eodem opere per .v. dies capientibus per diem x.d. iiij.s. ij.d.
Item in potacione data eisdem carpentariis per vices .viij.d.
Item sol. ij. hominibus sarrantibus meremium ad idem opus per .iij. dies capientibus per diem x.d. ij.s. vj.d.
Item in ferro operato empto una vice ad idem opus .vij.d.
Item in ferro operato empto alia vice .iiij.s. vj.d.
Item in $\frac{c}{iiij}$ clav̄ emptis ad idem opus precij C. v.d. xx.d.
Item in C. clav̄ emptis j.d.
Item in C. clav̄ emptis alia vice .ij.d.
Item in hynges emptis pro hostio campanilis .iij.d.
Item in cervisia data hominibus adjuvantibus carpentarios ad sublevandas campanas .viij.d.
Item dat. Ricardo Fysely ad capiendum quendam carpentarium ad idem opus .iiij.d.
Item pro j. pare de gobouns empt. ad campanas .vj.s. viij.d.
Item pro .j. alio pare de gobouns empt. ad idem opus .ix.s.
Item in pinguedine empta ad campanas .ij.d.
Item in .CC. latthes emptis ad reparand. circa orilogium viij.d.
Item in DC. clav̄ pro eodem opere .vj.d.

Summa—lxxij.s. vij.d." xv. 56, 14

[25] "Custus Campanilis. (Between April and May, 1397.)

Solut. Bartholomeo Carpentario pro factura v. Rotarum de novo de meremeo suo et pro reparacione campanarum .C.s.
Item solut. eidem pro factura de Clapres et alijs ferramentis cum ferro empto pro eisdem cum cariagio et cum iiijor baudrikes et portagio ut patet per billam suam iiij.li. iiij.s. j.d. o.
Et dat. dicto Bartholomeo ex curialitate vj.s. viij.d.
Et solut. Ricardo Tre Brasier pro xxvj.li. eris emptis de eodem pro dictis campanis precij li. iij.d. ob. vij.s. vij.d.
Et solut. eidem pro factura lxij li. eris de Collegio precij li. ij.d. x.s. iiij.d.
Et solut. Henrico Smyth pro C. clavis viij.d.
Et pro iiij. Keyes ferri iiij.d.
Et solut. Rogero Smyth pro dī C. clavis iiij.d.
Et eidem pro iij clapsis ferri cum staplis x.d.
Et eidem pro iiij oculis ferri vj.d.
Et eidem pro emendacione unius Augor ij.d.
Et eidem pro iiij. forlokes vij.d.
Et eidem pro iiij. boltis ferri .iiij.d.
Et solut. pro emendacione unius baudryk pro campana xij.d.
Et in expensis Roberto Belrynger usque London cum mensur̄ campanarum per Johannem Stede nuncium ut pro equo et expensis .xx.d.
Et in cariagio de iij clapr's a collegio usque Thamš j.d.

Et in cariagio eorundem a Wyndesore usque London viij.d.
Et in cariagio eorundem a London usque domum Pomfreyt cum alijs ferramentis viij.d.
Et a domo Pomfreyt usque collegium iij.d.
Et dat. pulsanť campan de novo reparať consilio Custodis vj.d.
Summa—x.li. xvij.s. iij.d. ob.

(December.) Dat. Roberto Belrynger pro imposicione unius claper in le Wyrun cum .j. Baudryk ad eandem iiijd." xv. 56, 15

[26] 1400–1.
"In duobus bolstris eneis pro campana sancti Georgij vs. vjd.
Pro emendacione unius belclaper de campana que vocatur Maria iiijs. [xv. 56, 16]

1401–2.
In emendacione j Belleclaper pro campana Georgij iijs. iiijd. In j baudrik pro copebelle xviijd.
In una corda empta pro campana Edwardi ponderis vij lib. precij lb. ijd. xiiijd. [xv. 56, 17]

1407–8.
In fune empto pro magna campana Jhc ijs. iiijd. Et in fune empto pro campana vocata Johannes xxd." [xv. 56, 19]

Other entries of repairs to the bells occur in 1417–18 [xv. 56, 24] to John, George, Aston, Edward, the great bell Jesus, and the great bell Maria. 'Aston' is again mentioned in 1426–7 [xv. 56, 27]

In the Treasurer's account for 1475–6 are the following entries:
Johanni Hauterell laboranti circa rotam nove campane per ij dies xij.d.
Roberto Fynche per ij dies circa idem opus xijd.
Waltero Fernell per v dies di. circa idem opus ijs. ixd.
Johanni Hauterell per iiij dies ijs.
Roberto Fynche per iiij dies ijs.
Pro pane et servicia laborantibus circa elevacione nove campane in campanile vjd.
Pro ij^{bus} waynscotis pro rotis campanarum xviijd.
Pro j novo Baudryck ad novam campanam ijs viijd.
Willelmo atte Lee pro vectura campane de Okyngham usque Wyndesore vs. iiijd.
Pro expensis eorundem ij die iijs ijd.
Pro expensis dicti Lee et socij sui cum viij equis existent. apud Okyngham predictam per diem et j noctem per manum Johannis Woddward iiijs ijd.
Solut. pro nova campana empta apud Wokyngham xlviijli. xvjs." xv. 34, 53

[27] A similar lofty batter remains in part to the outer wall of the upper ward, east of the York tower.

CHAPTER XXVII.

THE MIDDLE WARD.

Owing to its middle section having long been filled in, the former existence of the ditch that once crossed the head of the lower ward from north to south is apt to be overlooked, but the way in which the later buildings of the deanery "squat" in its northern half still serves as a reminder of it. There also remains to the east of the deanery buildings, which are built against it, a considerable section of the lofty battled wall, of Norman date, that extended along the scarp of the ditch. This wall was formerly continuous from the Winchester tower on the north to Henry the Third's tower on the south, and, as Norden's and Hollar's drawings show, had a small gate tower in the middle which defended a bridge across the ditch in front of it. The "wall betwixt these two Towers" and "the Tower over the gate[1] now in possession of Nichols the gunner" (whence its old name of the Gunner's tower) were ordered in 1671 to be taken down, and in place thereof "a strong brick wall faced with stone" was to "be made from Winchester Tower to or near the middle Drawbridge with a strong pair of gates over against the said Drawbridge," to give access to the middle ward. This destruction was carried out as regards the tower over the gate, with the wall south of it and part of that to the north, but the section which was incorporated with the deanery was allowed to remain, and no steps seem to have been taken to carry out the rest of the order. The filling up of the ditch was probably done soon afterwards. The line of the old wall was partly restored southwards by Wyatville, who built the existing short piece of stone walling which closes in the upper end of the grass plat in front of the military knights' houses.

HENRY THE THIRD'S TOWER.

The tower built in the south end of the old ditch, probably in 1223–6, is now known as Henry the Third's. (See Plates VI. and XCVII.) The main portion of it is rounded towards the field, but the eastern part is rectangular. In the main the tower is of the thirteenth century, and built of rubble faced with heath-stone, but all the dressings are modern and there are no ancient features internally. Outwardly the tower is divided by string-courses into three stories. The north front, which is flat, shows a large four-centred relieving arch over an opening into the basement,[2] and above it, on the ground floor, two of May's peculiar windows. The first story shows two more unaltered examples of May's windows, and these four are now the only survivors of the large number inserted by him, especially all round the upper ward. The uppermost floor has two small modern gothic windows, of Wyatt's date, each of one light with cinquefoiled head. The rectangular block has on the east side an original square turret which formerly contained a vice to the various floors and roof, but the old steps have been taken out and replaced by modern stone ones with a mean iron handrail. On the outside the lowest stage of the tower is battered halfway up, and has facing west a modern segmental-headed window with an old relieving arch over that belonged to a smaller original window or loop which raked the wall westwards; it has also a modern loop at the base facing south. The second and third stages have three Wyatt windows, one over the other, with an old relieving arch above the lowest. Facing south were three similar windows, but the lowest has been replaced by one of Wyatville's with a corbelled-out balcony below. The masonry is of small blocks of coursed heath-stone, with ashlar moulded string-courses. The square strip of the tower towards the east has a pointed original relieving arch at the base, probably over a postern or garderobe, but the

1.

2.

Windsor Castle. 1. *South Front of the Lower and Middle Wards.* 2. *Part of the South Front of the Upper Ward, with George IV.'s Gateway.*

place of this is masked by a Wyatville projection with two square loops. Higher up is a bastard Tudor two-light window with square head, possibly Wyatt's. Above the line of the first string-course is a tier of three Wyatt lights like those on the west front of the tower.

The lower part of the turret and eastern face of Henry the Third's tower are now covered by an annexe added by Wyatville, which also contains some of the Castle offices. This occupies the site of an earlier structure in the same position, bounded on the north by "the strong brick wall faced with stone" ordered in 1671 to "be made from the Tower called Caryes Tower to the Brick wall going downe into the trench of the round Tower." This wall disappeared during Wyatville's alterations. Wyatville's annexe south of the tower has externally in the northern half pointed lights to the basement, and to the southern half square-headed loops. The south end was built as a residence for the clerk of the works, and has, above the basement, two stories and an attic, lighted by pointed windows to the west and south, as has the adjoining turret at the angle. (Plate XCVII.)

Further along to the east formerly stood a scattered series of small buildings, known as the offices of the Black Rod, but these were all swept away by Wyatville, together with the curiously planned wall that closed in the south side of the middle ward. From drawings by Sandby and others now in the royal library, the Black Rod offices seem to have been brick buildings of the early part of the eighteenth century.

The present wall closing in the middle ward was built by Wyatville on a line totally different from that of the old wall, and is nothing like so formidable a defence. It starts, not from Henry the Third's tower, but from the southern corner of the offices south of it, and consists of three straight sections divided by small square turrets. The lower part of the wall is battered externally and pierced with arrow slits, and the upper part forms a rampart walk with battled parapet. At the eastern end of the third section the wall stops abruptly against one side of a tall pointed archway from without with battled top, which stands at a right angle to it southwards. (Plate XCVII.) This archway, originally called the barbican, now the outer gate, is a gross imposture. It is four-centred, with grooves for two impossible portcullises, and no provision for a gate, although a foot-passenger's arch is pierced through one side. It is flanked by sham arrow slits and finished off with a corbelled-out battled parapet. The short length of wall that extends eastwards from it is of the same character as that to the west. The space within the archway forms a small court before a pretentious arched entrance into the upper ward, built by Wyatville, and known as St. George's gateway. This is practically a sham, and has in the middle a two-centred archway with a pair of imitation portcullis grooves in its flat jambs, and a corbelled-out parapet with a carved panel of St. George overcoming the dragon. The slits flanking the archway are also shams, but those just below the parapet light the corridor within which goes up to the Round tower. The gate passage is vaulted with stone and has on the inner face a second archway with another sham portcullis groove, and a plain parapet over. On the east side of the gateway is a small court and offices filling up the space between it and the square part of the thirteenth century Edward the Third's tower.

The wall in which St. George's gateway is set is the old one, probably of the third quarter of the twelfth century, which continues the defences of the south side of the upper ward up to the Round tower. The original steps are now replaced by a corridor or covered way built by Wyatville, connecting the Round tower with his new gallery along the south and east sides of the upper ward.

The wall enclosing the middle bailey towards the south is practically concentric with the wall forming the scarp of the ditch of the Round tower, and at a sufficient distance from the latter to allow of a wide cart road between them. On the north side of the road are a number of modern workshops, built in the ditch.

The area between the old Gunner's tower and the Winchester tower was open until the end of the seventeenth century, when there was begun upon it in 1679 or 1680, against the wall behind the deanery, a large guardhouse.[3] Old drawings (see Plate XXX.) show that it was of brick, with a lofty tiled roof with dormers, and a stone portico or pillared porch at its south end with steps up to it. At the north end was a lower building between it and the Winchester tower; at first, apparently, a canteen, but later a public house.

This was all cleared away[4] by Wyatville, who erected instead an equally large building, but of three stories, faced with stone, now used as the lord chamberlain's upper stores. (Plate XCV, 2.) There is a narrow space between it and the old curtain wall to the west, but the wall itself is here much patched with brick and cut into. The upper part of its outer face can be seen above the deanery buildings, and shows part of the old battled and coped parapet.

WINCHESTER TOWER.

At the north end of the old curtain wall is the tower now called the Winchester tower. (Plate XCV.) It is nearly square in plan, with a garderobe turret of the same height on the west, and a stair turret rising above the roof at its south-west corner. Two-thirds of the tower itself project northward from the curtain wall that closes in the north side of the middle ward.

Outwardly the tower is of coursed heath-stone. It rises from a battering plinth and is of four stages with a large oriel to two stories built out by Wyatville (whose residence the tower was) from the first floor, on large corbels. Wyatville also added the bartizans at the outer corners, and the three-storied block, outside the wall, against the eastern face of the tower; he likewise built out the small oriel from the old garderobe turret on the west. Before Sir Jeffrey's time there do not seem to have been any old windows on the east front, but there was a round-headed doorway off the rampart walk of the Castle wall, which opened into the stair turret; this is still visible, though now blocked. The quoins of the stair turret are for the most part original. The south front is partly masked by an added porch by Wyatville, and contains several small windows in each stage, but apparently none is old, and the same must be said of the windows inserted on the western face. Internally there are no original features, and the basement is vaulted only with modern brick, plastered.

In plan and in substance the tower seems to be of the twelfth century, but it was largely rebuilt in 1357–8, when William of Wykeham was clerk of the works, and in the fifteenth century was called the "Wykamtour." Wyatville has carved on one of the external string-courses WINCHESTER TOWER, and in continuation, across the north front: HOC FECIT WYKEHAM | ANNO DOMINI 1356, to replace an earlier inscription which he found in a decayed state.

From the Winchester tower the Castle wall goes east for a short distance to a buttress-like projection, and has been a good deal new faced, and new ashlared as to its parapets etc. on the inner face, but is partly old and probably of the twelfth century.

Beyond the buttress, which contains a small chamber, the wall seems to be fourteenth century, and it becomes thinner and slightly alters its direction. It is also pierced midway by a modern cart archway, and then continues on to a small square tower projecting northwards, now called

THE MAGAZINE TOWER.

This is a two-storied building, probably dating from 1357–8, surmounted by a battled parapet, rising from a string-course which is partly old. (Plate XCVIII, 1.) The entrance, which is on the south-east, is masked by a porch added by Wyatville. There is a basement, a mere cellar place, reached by a descending stair from the porch and with a loop in the west wall. The ground floor room is square, entered by the original pointed door (which has a relieving arch over), and has modernized windows to the north and south. In the west wall is an original chimney, which has a joggled lintel with a tympanum and relieving arch over it, like the chimneys in the upper chambers of the inner gatehouse, and has the back set with Flanders tiles edgeways. In the north-west corner is a pointed doorway into a garderobe in a small northern projection. The upper floor is reached by a modern stair from Wyatville's porch, but contains no early features except a doorway into a garderobe over that below, and a blocked doorway in the south-west corner from the rampart walk of the Castle wall. In the south wall is a square-headed window of two uncusped lights, like that to the ground story. All the floors and the roof are modern. The masonry of the tower is heath-stone patched with flint.

2.

1.

Windsor Castle. 1. *North Front of the Middle Ward.*
2. *The Inner Gatehouse or Norman Gate.*

From the Magazine tower to the inner gatehouse there extends a nearly straight length of the Castle wall, built of coursed heath-stone and apparently of late twelfth century date. (Plate XCVIII.) Externally it has added buttresses at intervals and the rampart walk has a good, though somewhat restored, Elizabethan battled parapet of finely jointed ashlar,[5] which has been broken out in modern times into recesses over the buttresses. The south side of the roadway in front of this wall is formed by the parapet of a stone wall rising abruptly from the outer margin of the flat bottom of the ditch of the round tower. The ditch itself has here been lately laid out as a rock- and water-garden by Sir Dighton Probyn.

NOTES TO CHAPTER XXVII.

[1] Through the courtesy of H.M. Office of Works the foundations of the tower were excavated for examination in December, 1907, but very little had escaped destruction.

[2] This has now a modern brick vault, but whether or not this replaces any original groining is uncertain.

[3] 1679–80. "Morris Ermett Mr. Bricklayer for severall admeasurements of Brickwork . . . (including) the Guard House."

1684–6. "In pulling down, wheeling away, & clearing vj^{c}xliij^{e} yards of Walling by ye New Guard House" (among payments to Edmund Cox and others, labourers).

"To Maurice Emmett Bricklayer for Workmanship done at ye Wall by ye Guard House as appears by one bill viijli. xviijs. xd."

[4] A piece of the old brick wall at the back of the public house was suffered to remain next the Winchester tower.

[5] This was built in 1580 in place of some ruinous brickwork. See *ante*, p. 275.

CHAPTER XXVIII.

THE BUILDINGS OF THE UPPER WARD.

THE INNER GATEHOUSE, OR NORMAN GATE,

As it is incorrectly called, though known to be entirely a work of the fourteenth century, is a good but much restored example of its date. (Plate XCVIII.) It consists of a narrow passage or gate-hall, flanked by two large drum towers with small chambers behind, one of which contains a vice to an upper floor. The entrance is through a pointed archway of two continuous orders, with unusually broad reveal, in which is cut a semicircular groove for the running gate or portcullis, and pierced in front of this, at the top of the arch, with three large vertical holes (Fig. 66). Over the outer order, which forms part of a refacing of the front, are cut the words NORMAN GATE. Just above is a dividing string-course. The upper stage contains a large and two small modern openings, the middle-most having been obviously formed by the widening out of a cross-shaped arrow slit, and is surmounted by a row of four bold machicolations, added by Wyatville, carrying a battled parapet. The flanking towers have been refaced with coursed heath-stone and are divided into three stages by string-courses and crowned by parapets resting on corbels. In the original arrangement the parapets rose from a slight moulded cornice. (Plate L.) All the window openings are modern. The short pointed lights to the ground story replace mere loops. The south tower has on the first floor small two-light windows, but in the north tower, where they belong to the royal library, the windows are taller and pointed, with a transom. In both towers the highest windows are pointed loops.

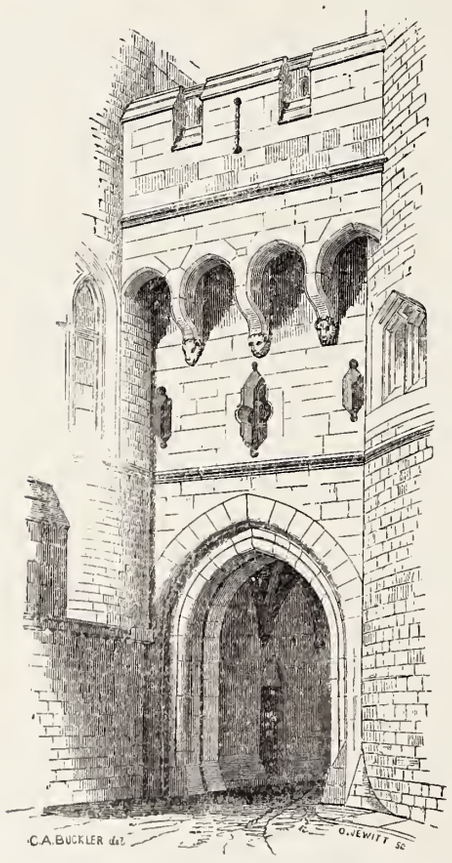


FIG. 66. THE INNER GATEHOUSE OR "NORMAN GATE," BUILT IN 1359-60.

The gate-hall is covered by a quadripartite stone vault of two bays with diagonal, transverse, longitudinal, and wall ribs, springing from moulded corbels (Fig. 67). The keys are wrought as rings enclosing leopards' heads. The arch at its east end consists of a single chamfered order springing from the side walls. Over it is a string-course and above that two two-light transomed pointed windows with hollow-chamfered mouldings and a hoodmold. These are probably original, though mutilated and clumsily restored. Over these windows is the old string-course, but the parapet has been raised and pierced with three modern lights for an added story behind. All the upper works are more or less recent. (See Plate XVI.)

A doorway (modernized outwardly but old within) in the south side of the gate-hall opens into a narrow passage covered by a pointed barrel vault. This passage leads westwards through a pointed doorway with hollowed chamfer into a six-sided room in the drum tower (Fig. 68). This has a modern chimney to the south, and two pointed recesses with windows at the back on the south-west and west. In the north-west face is a deep pointed recess, now a cupboard, but anciently part of a loop commanding the space

before the gatehouse. The south-east face also contains a tall and wide recess, perhaps modern. The room has vaulting shafts in the corners, from which the chief ribs of the vault converge to the middle. From the shafts also spring pointed arched wall ribs surmounted by small roses, from which rise a second series of ribs. The ribs are simply chamfered with a slight hollowing and all twelve meet upon a plain ring forming the principal key of the vault.

Opposite the entrance doorway into the passage is another pointed one with a wide hollow chamfer, opening on to an ample vice to the upper floor, and originally to the roof. Beyond the vice door was formerly a deep recess with a narrow loop looking southwards, but this is now blocked by a water-closet, possibly replacing an earlier garderobe.

The northern half of the gatehouse is similar to the southern, with a like vaulted chamber in the drum tower, but the passage entered from the gate-hall has behind it a room for the porter instead of a vice.

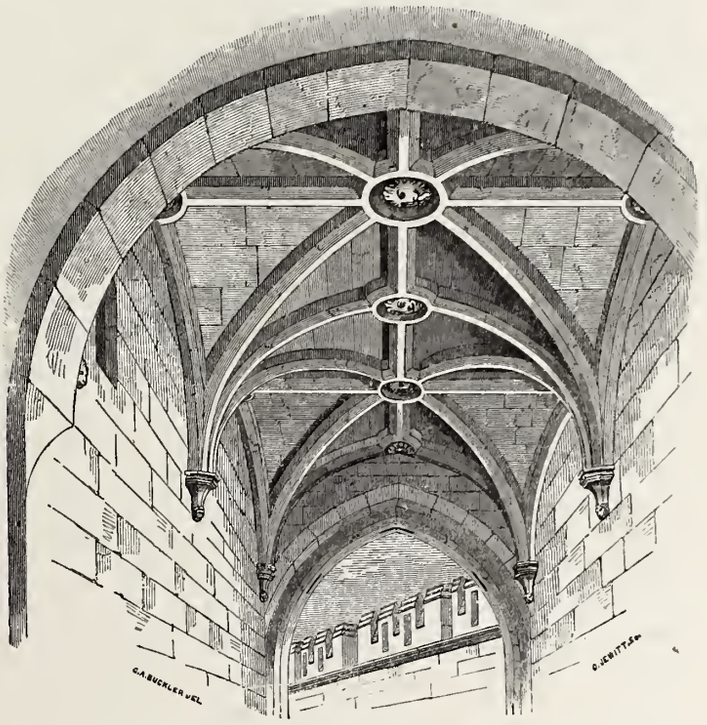


FIG. 67. VAULTED GATE-HALL OF THE INNER GATEHOUSE, INSERTED IN 1362-3.

The doorway from the vice to the upper floor of the gatehouse opens into a lofty stone-roofed lobby, roughly pentagonal on plan, with a tall and wide archway of two chamfered orders on the west. This leads into a six-sided chamber like that below, but with a flat rafter ceiling only, resting on corbels. To the south-east is an original trefoiled light with the old wooden shutter of overlapping boards, and the west and north-west sides have deep pointed recesses with modern two-light windows at the back. In the south-west face is an original chimney with horizontal lintel and a relieving arch over a tympanum, like the chimney in the Magazine tower. The floor is paved with old figured tiles of various patterns, not unlike those in the erary.

FIG. 68. BASEMENT OF ONE OF THE INNER GATEHOUSE TURRETS, WITH VAULT INSERTED IN 1362-3.

On the north-east side the room opens by a wide and tall four-centred arch[1] into an oblong chamber over the gate-hall below.

This chamber has in its west wall a wide arch, one foot deep, with depressed head, with three pointed recesses sunk in the back. The two side recesses are about 6 feet high, 2 feet wide, and 19 inches deep, and have holes (now blocked) in their floors which perforate the arch below. The middle recess has a similar hole (also blocked) in its floor and at the

back a curiously shaped window formed by widening out a cruciform arrow-slit. In the top of the arch enclosing these recesses is a square hole for the chain of the portcullis. The grate itself remains in part, and has a pointed head to fit the arch when drawn up. It is at present hung about 3 feet too low, and the bottom part has been destroyed. When the portcullis was lowered it was possible to utilize the holes in the recesses behind it, either for thrusting things down or pouring boiling water upon anyone attacking the doors below.

The south wall of the room contains a low fourteenth century chimney, $5\frac{1}{2}$ feet wide, with a hollow chamfer worked upon the jambs and across the flat lintel. Over the lintel the stones are joggled, and above is a pointed relieving arch. The wall in which the chimney is set is faced with chalk ashlar. The east end has two two-light transomed windows, apparently old in part, though much modernized. The north side of the room is encroached upon by the projection of the large Elizabethan chimney in the end of the royal library, which extends into the upper part of the northern wing of the gatehouse.

The floor of the room under notice is of modern oak boarding, and the ceiling an ordinary rafter one.

The walls of both the upper chambers of the gatehouse have cut upon them the names and devices of sundry prisoners who have been confined in them.

The lobby from which the first floor rooms are entered has also a doorway opening eastwards into a stone-ceiled passage, lighted by a modern slit to the north-east. In the south side is a recess now used as a cupboard, which was probably a garderobe originally. At the east end of the passage is a pointed doorway from without.

The story over the gatehouse is entirely modern and shows no ancient features whatever except the beams of the old roof to the south turret.

Extending eastwards from the southern half of the gatehouse as far as the ascent to the Great tower is an Elizabethan building of two stories added in 1588. (Plate XVI.) It has a high moulded plinth, which rests upon a batter, probably of the fourteenth century, belonging to a destroyed earlier structure. The lower story has a four-centred doorway in the middle, with a three-light window over, and on each side of it a transomed two-light window. Above is a moulded string-course. The upper story has two square-headed three-light windows with a modern corbel-out between, and higher up a low three-light window with uncusped openings. Over these is another moulded string and a "restored" battled parapet. The rooms behind this front formed a small L-shaped block, which served when first built as an annexe to the constable's lodging in the gatehouse. In Pote's plan of 1748 it still retains its old form, but soon after that date a three-storied red brick house, with low gabled pediment, was built on to its south end, as a residence for the Castle housekeeper. (See Plate L.) This house was refaced and gothicized by Wyatville, as shown in his drawings, but in 1866 it was enlarged by bringing forward the front to its present form and adding an attic story, and another ground-floor room was built out southwards. The interior was at the same time so altered that no old feature remains, except part of the old external Elizabethan plinth in the basement.

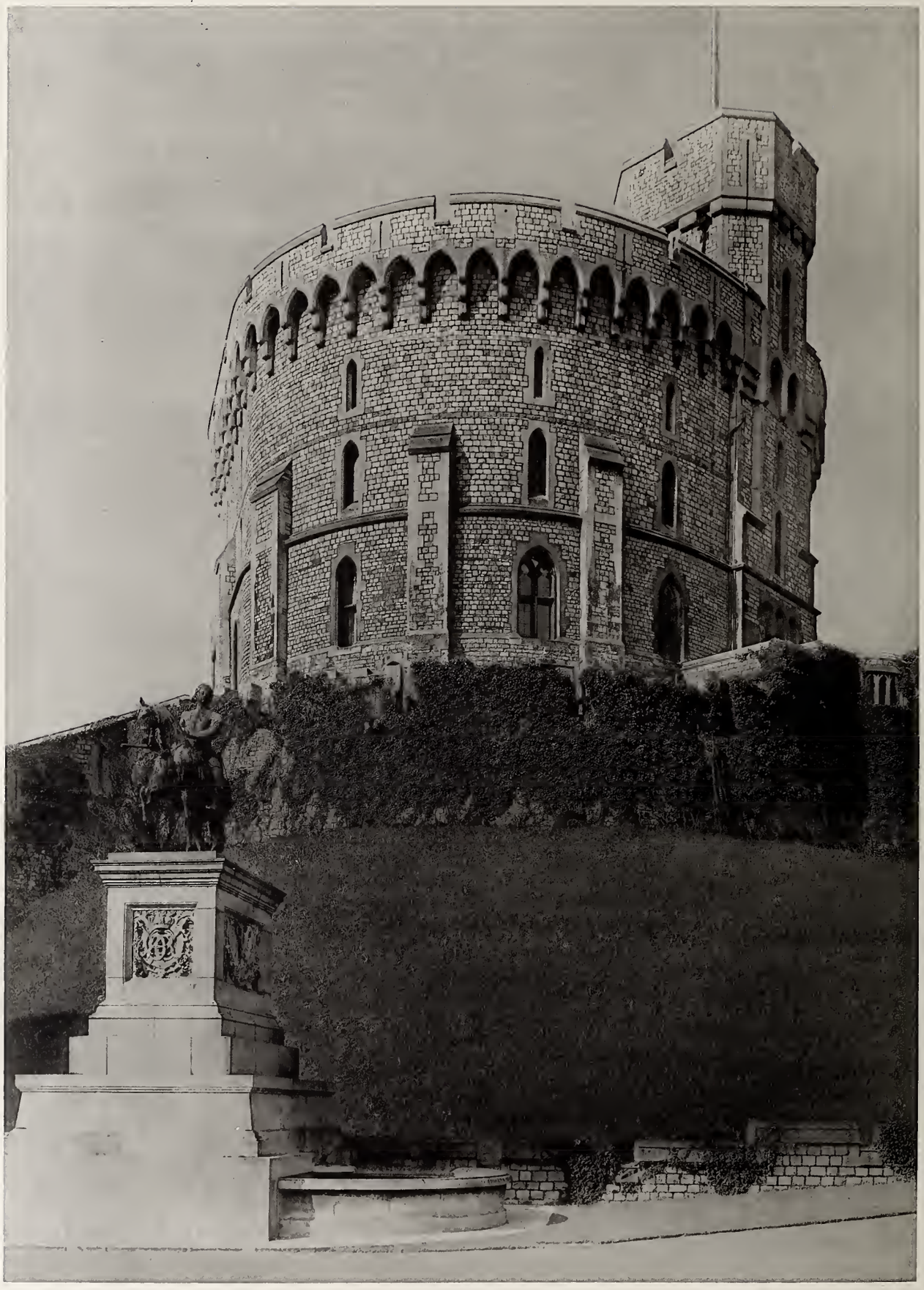
THE GREAT TOWER, KEEP, OR ROUND TOWER.

This most dominant feature of the Castle stands upon a large circular artificial mount of chalk, still surrounded in part by the ditch out of which it was cast. (Plate XCIX.) This mount is now the only visible part of the Castle of King William the Conqueror which is mentioned in the Domesday Survey, and is about 50 feet in height from the bottom of the ditch and 270 feet in diameter at the base. The counter scarp of the ditch has long been cut away or encroached upon, and much of the stately appearance of the mount has accordingly been lost. The western half of the slope has been obscured through its having been converted into a garden, but the eastern half, despite its having suffered greatly by the filling up of the ditch, yet gives some idea of the original appearance. (Plate C.)

Though the Great tower should more correctly be included in the middle ward it can only be reached from the inner ward.

The ascent to it begins on the right hand of the passage from the inner gatehouse, through a curious trefoiled arched porch with canted sides which encloses an inner flattened pointed arch. (Plate XVI.) This appears to be of a date about 1360, and is possibly the

Windsor Castle. The Mount and Round or Great Tower, and King Henry the Third's Tower, from the roof of St. George's Chapel.



Windsor Castle. The Mount and Round or Great Tower, from the Upper Ward.

remains of a destroyed tower. It has over it a continuation of the moulded string-course of the Elizabethan block to the west, and above that a two-light window, seemingly contemporary with the porch, but with the cusping cut away. The story over this is modern.

Within the porch is a flight of eight steps, at the top of which begins the ascent in three divisions to the Great tower. The first consists of a flight of eighteen steps, lighted by a lancet on the left, and covered by an old flat roof of plain rafters. The second division is entered through a thick archway with two-centred head (which may be modern) with a door crook outside the left jamb. From this there are seven steps up to a halpace or landing,[2] from which a further series of twenty-three steps leads up to a tower that blocks the ascent. The side walls of this division are apparently ancient, as are the rear arches and jambs of the ascending series of windows, each of which now encloses a cinquefoiled opening. The raking roof is a cradle one of fifteenth century type, and of seven bays, springing from carved corbels; about half of these are old and the others restorations. (Plate XVIII.) The arch through the tower is round-headed and has behind it a portcullis groove, with another but sham one beyond. The arch opens into a passage with a sloping stone barrel vault up to another deep archway. The stonework of all this part has been considerably scraped and modernized. The passage has a lancet loop on the west, and outside the entrance into it are the crooks on each side for a heavy pair of doors. The steps from below are continued through the passage to the number of seven, making thirty in all, and a further flight of thirty-four more leads to the top of the ascent[3] through a second passage with rooms over it, largely rebuilt by Wyatville. The way to these rooms is now by a passage cut off from the main ascent, but originally they seem to have been reached by a vice from the staircase, the door of which now opens into a narrow coalhole. This last division of the ascent is covered by a flat joisted roof. The whole staircase is commanded by an old gun which points down it through a loop in the wall of the Great tower. Off the uppermost landing doorways right and left open on to the chemise or gallery round the base of the keep.

Outwardly the lower part of the ascent to the Great tower is through a dull-looking block showing three stories to the east, with two-light fifteenth century windows with trefoiled lights, under square labels like that of the window over the porch. The walling is all of ashlar, disfigured by being pecked to hold plastering. Between the block and the tower higher up is the raking part of the ascent, of regularly coursed heath-stone showing three windows to the stair and two others on a level below which light a room under the stairs. These latter seem to be modern copies of those above.[4] This part of the way up to the Great tower may be identical with "le Steyer" to "le Dongen" made by John Cantelow in 1439–40.[5]

The tower above is faced towards the west with brown sandstone, but has quoins of Portland stone. The square-headed windows to the rooms over are of the same date and style as those to the lower block, and the tower itself seems to be about 1360. The Portland stone parapet was probably added, with the quoins, by Wyatt, but below it are a few stones of the old string-course. The pepper-box on the north-west corner was put up by Wyatville, who considerably "restored" the whole work.[6]

The chemise or gallery round the base of the Great tower is perhaps contemporary with the fifteenth century changes in the ascent from the bailey, and is about 10 feet wide. It is encircled by a wall or parapet originally 9 feet, but now nearly 6 feet high, with occasional embrasures,[7] built mostly of stone; but on the eastern side some Caroline brickwork shows.[8] The gallery is interrupted in two places: on the north-east, by the ascent from the upper ward; on the south, by a porch at the head of the stairs down to Edward the Third's tower.

The Great tower is only roughly circular in plan, being more pear-shaped than round, and its south side is considerably flattened. Its longest external diameter is 103 feet, and the shortest 94 feet. Externally it is divided into twelve segments by pilaster buttresses, 5½ feet wide and of 19 inches projection, and horizontally into four stages. The lowest stage consists of a battering plinth with a steeply sloped chamfer course along the top. Above this is a belt of heath-stone, also surmounted by a steep chamfer course, containing a series of inserted fourteenth century windows, either single trefoiled lights

or of two lights under a square head. The next or principal stage is also of heath-stone, but taller than that below, and its upper courses are modern ; it is pierced all round with large two-light pointed and transomed windows inserted by Wyatville, and capped by a heavy stone string-course. Over this is a much taller top story, faced with heath-stone and subdivided horizontally by a stone band. Below the band is a series of pointed windows, which light a wall gallery within, and above is a row of sham loops. The whole is crowned by a bold machicolated parapet. Towards the north-east the parapet is interrupted by a stair turret which is carried up above it and surmounted by a flagstaff.

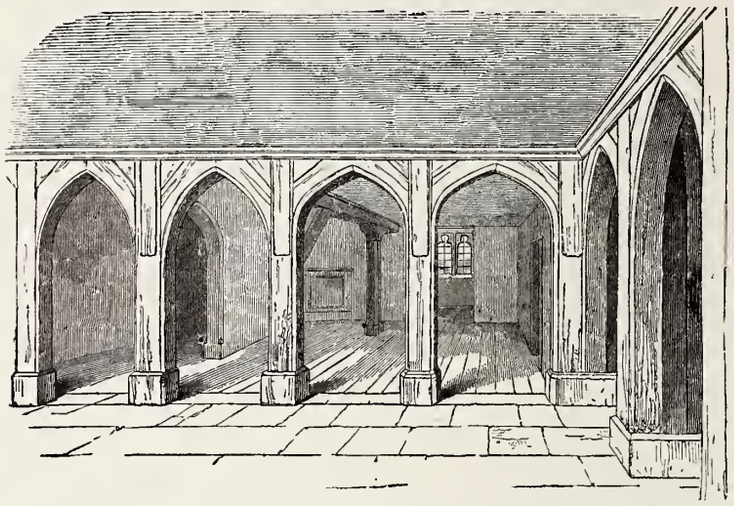


FIG. 69. WOODEN FRAMING OF THE MEDIEVAL STRUCTURE WITHIN THE ROUND TOWER.

The buttresses round the Great tower consist of three diminishing stages, and die off just below the stone band round the uppermost story. They are contemporary with the lower part of the tower, which is of late twelfth century date, up to about the middle of the principal story, above which all the work of the tower is Wyatville's. The Great tower is entered through a massive round-headed arch with sham portcullis groove and crooks for double doors, and an inner arch with a pointed recess in each jamb, all Wyatville's. There are two steps at the entrance, and four more in the staircase turret through which the passage is continued. The turret is a square structure of brick, with granite steps, built round a central shaft, in the lower part of which is hung a large Russian bell from Sevastopol, with handsome bands of raised ornament about the haunch, placed here in 1868.[9]

The interior of the Great tower is filled as to its lower half by a two-storied timber building, arranged about a square court and there finished off with a deep coved cornice. The lower story is lighted by the Edwardian windows described above, and the upper by Wyatville's large two-light windows. All the chimneys are modern. Much of the construction is now concealed by later panelling, etc. but in places, chiefly on the north and east sides, the timber work has been bared, and shows towards the court as a series of simple pointed openings with chamfered edges, framed between massive supports and slightly four-centred (Fig. 69). In some of the lower rooms the principal beams have curved braces at the ends and supporting posts in the middle, but these latter may be additions. In the upper story most of the rooms, which are loftier than those below, have a deep moulded cornice on the side towards the court (Fig. 70). When the tower was raised by Wyatville to twice its former height, it became necessary to thicken the outer wall, which was done by casing it on the inside ; the original proportions of the rooms have thereby been changed. The old staircases were also done away with, and a new one made on the south side. This leads to a gallery with rounded corners built about the old court, which has thus been greatly reduced in size. Its area has further been encroached upon by a narrow gallery crossing the middle of the diminished court, and the original range of buildings interrupted on the north-east by the intrusion of the tall square stair turret leading up to the parapet walk of the new work. This walk was contrived by building the upper part of the tower with inner and outer walls, enclosing a narrow gallery, which runs all round the tower. There are no other structures within Wyatville's added story, which is faced

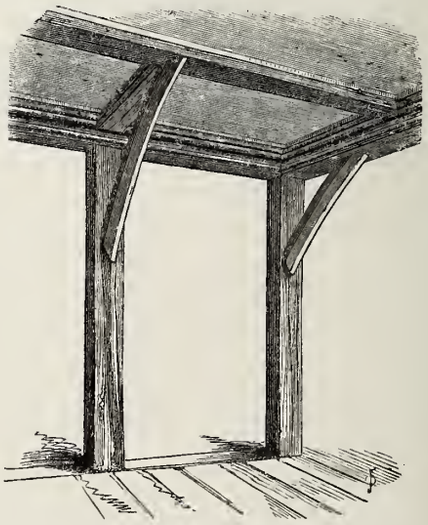


FIG. 70. WOODEN MOULDED CORNICE AND OTHER DETAILS OF THE ROOMS WITHIN THE ROUND TOWER.

Windsor Castle. Queen Elizabeth's Gallery, now the Library, and remains of King Henry VII.'s Tower, from the Upper Ward.

with ashlar within as well as without. The old rooms are now entered in both stories from the inserted gallery. Any ancient features within them are hidden by wainscoting and wall-papers.

The history of the Round tower may be summarized as follows: Its site was first occupied by a wooden structure, probably encircled, as later, by a chemise or gallery, as in the Bayeux stitchwork picture of the Castle of Dinan (see Plate I). This was replaced towards the close of the twelfth century by the existing lofty buttressed ring-wall of masonry, which was no doubt surrounded by a curtain of the same unburnable material. The wooden buildings originally within the ring-wall were refashioned under Robert of Burnham and William of Wykeham between 1354 and 1361 for the accommodation of the King and Queen during the reconstruction of the royal lodgings in the upper ward, and the massive timber framing still visible and the windows of the lower range of chambers probably date from then. The original narrow ascent from the bailey was apparently rebuilt in a more convenient form at the same time, but part of it was renewed in the following century. While prince Rupert was constable of the Castle after the Restoration his lodging was in the Great tower, and the rooms on the west side were converted into a lofty armoury by taking out the intervening floor, etc. The armoury as fitted up by prince Rupert is shown in one of Pyne's drawings (Plate XXXVIII, 1), and so remained until the changes under Wyatville which have already been described. Some of the panelling and other internal features may date from the works done in the Round tower between 1702 and 1706 during the reign of Queen Anne.

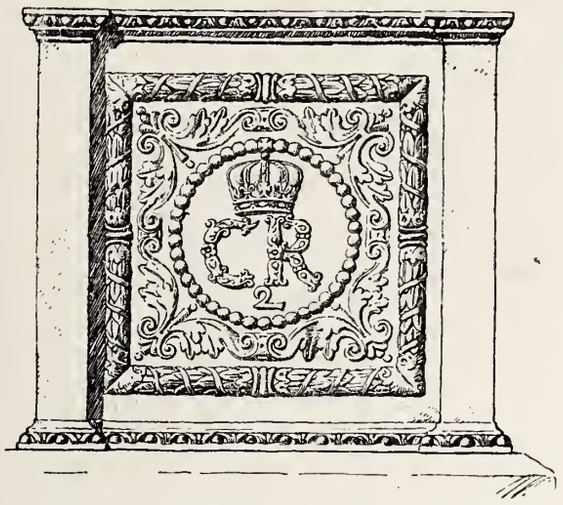


FIG. 71. ONE SIDE OF THE OCTAGONAL LEAD CISTERN, TILL LATELY IN THE ROUND TOWER.

It ought to be pointed out that the well which was an almost invariable feature of the great tower of a castle exists here also, under one of the small rooms immediately to the right of the entrance. It is 164½ feet deep and 6½ feet in diameter, and lined with stone for the first 60½ feet. After that it is continued down through the solid chalk. Many documentary references to this well have already been noted.

The modern block in the middle of the Round tower was formerly surmounted by a large octagonal lead cistern, with the sides ornamented with panels containing the crowned initials of King Charles II. (Fig. 71.) The cistern was taken down in 1912 and has since been cut up to make two square tanks, which are placed in the Castle garden below the east terrace.

QUEEN ELIZABETH'S GALLERY.

Extending eastwards from the north end of the inner gatehouse is the two-storied gallery built by Hawthorne for Queen Elizabeth. (Plate CI.) The lower story, which contains various offices and passages, has a high plinth, battered as to its lower half,[10] with a four-centred doorway in the middle. This has a square label and over it two shields,[11] with the initials E R and date 1583 respectively. To the west of the doorway are two two-light square-headed windows like those in the building opposite, and between them a three-light bay window inserted by Wyatville. Beyond the doorway are two square loops, and above them and the doorway is another series of loops lighting a passage behind. The two stories are divided by a string-course which is carried across the bases of three oriel windows corbelled out below it. These oriels have three uncusped lights in front and one on each cant, with a plain transom. The two westernmost windows are now blocked on account of the bookcases of the royal library which is housed on the upper floor, and have carved Tudor roses and portcullises inserted in the upper lights. An upper string-course is carried across the tops of the oriels and supports a battled parapet. The doorway in the lower story opens into a passage with steps down to the north terrace. The upper

landing of this passage shows a blocked doorway on the east, and half way down the steps pass under a four-centred arch. The opening on to the terrace was made by Wyatville.

The north front of the block (Plate CII.) has to the west of the passage a deep four-centred recess, and over it three small lights cutting through the string-course, which is carried over them. Above is a three-sided oriel of two main lights and one on each cant, between two two-light windows with transoms. Below the easternmost window is an original Tudor light. The porch-like projection in the middle of the block has two lights, one over the other, facing west, and to the north Wyatville's inserted archway with the letters E R in iron above it, on either side of a shield with ANNO DOMINI 1583. The upper stage of the porch has a pair of two-light square-headed windows and over them a large three-sided oriel with two transomed main lights and one on each cant. To the east of the porch the ground story has in its lower half a window of three detached lights flanked by two single lights and an upper row of two more single lights with a two-light window between. The upper story shows, just above the dividing string-course, a row of three single lights, and higher up an oriel like that in the porch, flanked by two tall transomed lights. The block is surmounted by a modern parapet breaking out over the oriels.

The offices and passages forming the lower story of the gallery have been completely modernized, and contain nothing of interest.

The upper story or gallery proper now forms part of the royal library. It is entered by a plain opening from the rooms to the east and forms one long chamber, measuring 91 feet by 12 feet, with three rectangular recesses towards the north, and a rounded western end extending into the drum tower of the inner gatehouse. The only open oriel window of the three in the south side has been "restored" and filled with plate glass; the other two, as noted above, are walled up and hidden by bookcases. Towards the western end of the south wall is the great chimney, the main features of which are seen in the accompanying illustration (Plate CIII). Along the top is the inscription: ÆTATIS 50 REG NI 25 | E R | A° D° 1000 500 83. At the bases of the pilasters is the Queen's badge of a phœnix on a woodstock, and on the main cornice below are leopards' heads and bunches of roses with the Queen's cypher flanked by a rose and a fleur-de-lis. The lintel is carved with a lion, a dragon, a greyhound, a collared and chained antelope, a bull, a hart, a crowned eagle, a boar, a leopard, and a swan with a collar and chain. The panels below and the red marble arch date from 1834. The chimney, which is probably the finest of its date in England, is carved throughout in a hard white stone, with great delicacy, and it is unfortunate that the accounts do not give its cost or the name of the carver. The floor is of modern oak boarding, and all the walls are lined with bookcases. The original ceiling of moulded plaster, or "fretting-work" as it is called in the accounts, was destroyed in 1832 and replaced by a modern copy at a higher level.[12] It is divided into square and quatrefoiled panels, with raised borders of leafwork with the rose, fleur-de-lis, harp, and E R, connected by strips of similar work. The panels severally contain, in high relief, crowned shields of the royal arms and E R, or roses, portcullises, fleurs-de-lis, and harps, all crowned. The ceiling of the rounded western part has in the middle the royal arms, etc. with the encircling inscription: QUEEN ELIZABETH'S GALLERY RESTORED by KING WILLIAM IVth 1832, all within a circle of radiating royal badges. The bays to the north open directly out of the gallery and have "restored" oriels and linings of new wainscot.

KING HENRY VII'S TOWER.

What is left of King Henry VII's tower (Plate CI.) has suffered much from "restoration," the surviving oriel to the upper ward, and most of the topmost story, being all new. The south face has a plinth of three heights to the ground story, the two lowest chamfered and the third moulded. Over this towards the west is a pair of modern two-light transomed and square-headed windows with corbelling above. This carries a three-sided projection of the whole height of the block with a square-headed two-light window on the first floor, and on the second floor a three-sided oriel of transomed lights with a battled cornice set with roses and portcullises. The principal oriel is carried by a plain base starting from the ground and having at the string-course level a band with roses and fleurs-de-lis

Windsor Castle. North front of Queen Elizabeth's Gallery and oriel of King Henry VII's Tower.

alternating with portcullises. The oriel is formed of three half-hexagons, with a cinquefoiled transomed light on each face. The projection of the oriel is continued upwards into the topmost story and is there pierced with similar lights, but blocked below the transom, with the arms and supporters of King Henry VII under a crown on the front, and a crowned rose and a crowned fleur-de-lis on the cants.[13] Of the second principal oriel only the original western cant is left. Above it all the wall is Wyatville's with a two-light window and an oriel in the top story like those to the west. The remaining strip of old walling towards the east has an original loop in the uppermost stage. The block is surmounted by a string-course with projecting dragons and greyhounds alternating with roses, portcullises, etc. with a battled parapet over, breaking out over the oriel projections. The modern chimney stacks behind have small battlings round the top.

The north face of King Henry's tower has a moulded plinth and on the north-west angle an octagonal turret with corbelled-out oriels above. (Plate CII.) This is original only up to the base of the lights. The oriels are round and square alternately, but only the round divisions are glazed, with two stories of three cinquefoiled lights; the square divisions are simply panelled. The oriels are repeated in the topmost stage. The flat face of the block has three three-light square-headed windows in the ground story, with three similar but taller transomed windows on the first and second floors. The added attic story has three windows like those on the ground floor. The block is finished off with a mean battled parapet. The mutilations which this front has undergone have been described elsewhere.

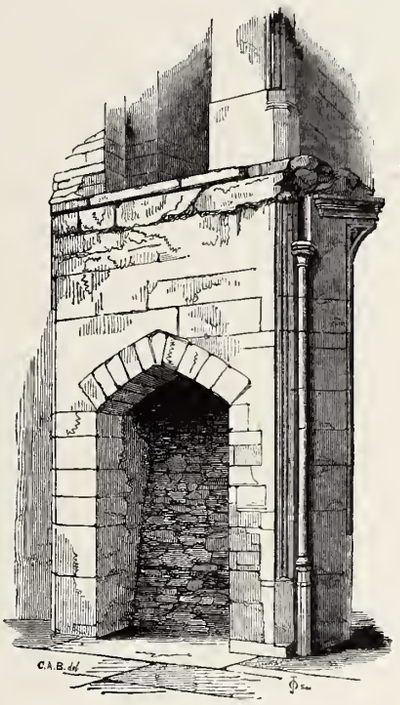


FIG. 72. FIREPLACE (NOW HIDDEN) AND PART OF THE DESTROYED ORIEL IN KING HENRY VII'S TOWER.

The ground story of King Henry's tower contains two rooms now devoted to library uses and a passage to the Elizabethan building beyond, but no features of interest. The first floor originally formed two rooms, each lighted by a beautiful oriel to the bailey, and in the case of the easternmost room by another fine oriel towards the north. Under Wyatt the two rooms were thrown into one, the oriels of the first room destroyed and the fireplace moved into the site of the south oriel (Fig. 72). The fireplace in the other room was walled up and the new room afterwards surrounded by bookcases as part of the library, to which purpose it is still put. The fireplace is an elaborate Victorian one with the royal arms, etc. inserted by Salvin in 1864, and the ceiling is of the same date, with deep coffered compartments and elaborately moulded beams. The present three north windows are Wyatt's, and the polygonal bay in the corner, wherein Queen Anne is said to have been seated when tidings of the victory of Blenheim were brought to her, is also practically new throughout; it contains a modern fireplace and is now filled with bookshelves. The uppermost story of King Henry's tower contains rooms for visitors.

NOTES TO CHAPTER XXVIII.

[1] In the west jamb of this is a pointed window of doubtful age.

[2] From this landing there is a side stair on the west running back up to a gallery over the arch, from which a doorway, now blocked, led into the rooms over the porch block.

[3] The total number of steps is eighty-nine, or with those in the porch, ninety-seven.

[4] The lead down-spouts to this division all bear the date 1703 on the heads.

[5] See *ante*, page 230.

[6] Against the west wall of this, where it joins the gallery round the Great tower, have been temporarily fixed two interesting lead rain-water heads. (Fig. 73.) One bears a crowned fleur-de-lis, the date A° D 1589 and a leopard, with a fleur-de-lis below. The other has a crowned Tudor rose within the Garter and a fleur-de-lis dividing the letters E R, with a second rose below. Both heads have a battled cresting. The undated example looks a little earlier than the other, and may be of the reign of King Edward VI. It is not known where these heads were originally fixed.

[7] In the embrasures stand twelve small cannon, eleven of which were cast by Francis Kinman at various dates from 1794 to 1799, and the twelfth by John and Henry King in 1801. They all bear the initials G R within the Garter and crowned, and the letter C within the Garter, ensigned by a marquess's coronet.

[8] Probably part of the repair mentioned in Edward Wise's letter of 19th May, 1670. The reduction of the curtain wall from 9 feet to 6 feet was perhaps carried out at the same time.

[9] These particulars have been kindly furnished by the Hon. John Fortescue.

[10] This battering plinth, which is to be seen also along the building opposite as well as King Henry VII's tower, is due to the lowering of this part of the court by Wyatville. From the same cause the proportions of the passage of the inner gatehouse have been altered.

[11] These are modern copies of older predecessors.

[12] The engraving in Britton's *Architectural Antiquities* shows the ceiling in its original condition.

[13] In Mackenzie's drawing in Britton's *Architectural Antiquities* the royal arms are shown under the lower oriel and the upper oriel has a crowned rose in front and crowned fleurs-de-lis on the sides.

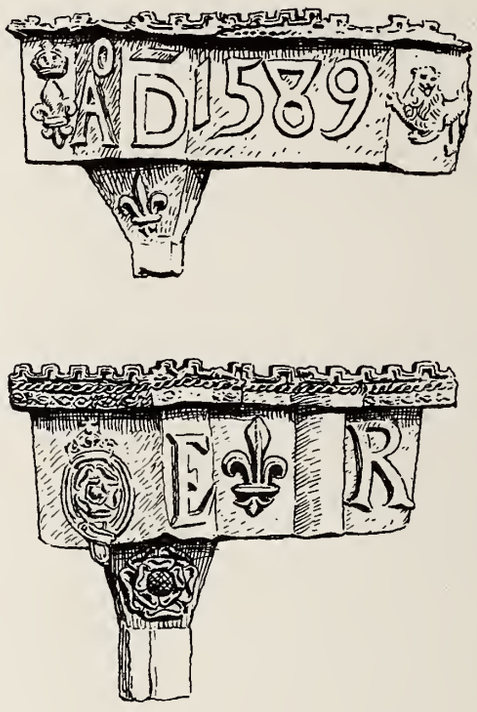


FIG. 73. LEAD RAIN-WATER HEADS OF THE SIXTEENTH CENTURY.

Windsor Castle. Chimney-piece dated 1583 *in Queen Elizabeth's Gallery, now part of the Royal Library.*

CHAPTER XXIX.

THE INTERIOR OF THE UPPER WARD.

Before the changes of the nineteenth century, the upper ward was an oblong court, about 360 feet from east to west and 250 feet from north to south, approached by a narrow passage or gangway from the (then) nearly triangular space just within the inner gatehouse. It had lofty ranges of chambers on its north, east, and south sides, and was bounded on the west by the ditch of the mount of the Round tower. In the middle, a little to the west of the site of the conduit-head and fountain set up in 1555, which in turn stood over the place of the great well, was a pedestal surmounted by a bronze equestrian statue of King Charles II. In the course of the changes referred to above, the east and south sides of the court were somewhat encroached upon by a two-storied gallery raised against the old ranges of buildings by Wyatville, who is also responsible for the projecting tower-porch on the north side. He also filled up the ditch across the west end, much to the loss of the majestic dignity of the mount, and made round the base of the slope a sunk way for the public, separated from the court by a low wall. The statue of King Charles was then moved westward up to this wall and flanked by a pair of half-round water basons with lions' heads for spouts. (Plate CIV.) In the course of these new works the old way out of the court through the south range was closed, and a more pretentious one formed further east; a new gateway into the court was also made at its south-west corner.

Concerning the King's statue, there occurs the following interesting note in John Evelyn's Diary, under date 24th July, 1680:

> Went with my wife and daughter to Windsor, to see that stately court, now near finished. There was erected in the court the King on horseback, lately cast in copper, and set on a rich pedestal of white marble, the work of Mr. Gibbons, at the expense of Toby Rustate,[1] a page of the back stairs, who by his wonderful frugality had arrived to a great estate in money, and did many works of charity, as well as this of gratitude to his master, which cost him £1000.[2]

The statue is now raised upon a stone base, but the pedestal is of staring red granite, with white marble reliefs let into the sides and ends. The north panel is carved with naval and maritime trophies and fruits of the sea; the east with the royal cypher crowned within the Garter, with the sword and sceptre, and branches of olive and palm; the south with military emblems and fruits of the earth; and the west with a fringed curtain inscribed: CAROLO SECUNDO | Regvm Optimo | Domino suo Clementissimo | Tobias Rustat | Hanc Effigiem Humillime | Dedit et Dedicavit | ANNO DOM: MDCLXXX.

From the following entry in the building accounts it is clear that before the original pedestal was finally set up a series of trials with models in wood and clay had been made of what would look best:

1678–9.

> John Vanderstraine for drawing & makeing of sev[ll] designes, Modells, and figures in Clay for y[e] Pedestall under his Ma[ts] Statue, and for carveing y[e] stone Eagles that the brasse dyall is set upon and for other services £32 16s.
>
> James Cottree for altering and painting y[e] forme of y[e] Pedestall for y[e] brasse Horse 40s.[3]

That the marble panels are the work of Grinling Gibbons, as stated by Evelyn, can also be proved by the following entry from the same accounts, showing that he was paid £400 for them:

1679–80.

> Grinling Gibbons Carver for sundry carved workes by him performed viz[t]: . . . Carveing & Cutting y[e] iiij[r] white Marble pannells of the Pedistall of his Ma[ts] Statue on horseback $_{iiij}^{c}$li: | And for cutting & carveing y[e] Mouldings & Ornam[ts] for the Pedistall of the large Dyall in the North Terrace & for xvij[n]: foot of white Marble for the ij[o] end pannells of the Pedistall of his Ma[ts] Statue on horseback xvjli: xs:

A third entry of the same date has among other items included under one total, a payment to "John Clarke and George Pile Mar Masons for . . . ye Pedestall for his Mats Figure on Horseback."

The bronze or brass statue of the King represents him as a Roman Emperor on horseback, with a baton in his right hand, and was the work of Josias Iback, as may be seen from an inscription cut into one of the horse's hoofs, which reads

Josias Jbach Stadti Blarensis.
1679 FVDIT.[4]

In the accounts for 1702–7 is a record of the payment of £22 10s. to

Richard Osgood for Cleaning ye Statue of ye King and Horse with Aqua Fortis and other spirits & filing all ye Rust and Canker, and making it all like new and Colouring it over with Blackish Browns, and making good what Tassells were wanting.[5]

It is a matter of congratulation that the unfortunate statue has not been subjected to many like "thorough restorations."

The whole of the northern side of the upper ward, eastwards of the irregular block now housing the royal library, is occupied by the great range of buildings that contains on the upper floor the State Apartments. (Plate XV.) Until the middle of the nineteenth century these formed the lodging of the King and Queen, but after the remodelling of the Castle under Wyatville new accommodation was formed for the royal family on the east and south sides of the bailey, and the old lodgings, save on special occasions, such as the visit of a foreign Sovereign, were thrown open to the public.

Until the changes just noted this northern range of buildings consisted of a series of two-storied structures arranged about a succession of three open courts, known respectively as Brick Court, Horn Court, and the Kitchen Court. But these have all now been built upon or covered in, and the range practically forms one compact block with a frontage of about 330 feet and a maximum breadth of about 150 feet from north to south. Towards the north the total length is over 400 feet.

In striking contrast to the warm sandstone of King Henry's tower, the corner of May's Star Building which adjoins it is hard and staring. It is built of rough heath-stone, regularly coursed, with white Portland stone string-courses and alternating quoins. (Plate XV.) The short piece facing west alone retains its original appearance as left by May; the southern face, and May's refacing of the older main block southwards, having been gothicized, and the plain Portland stone bands cut away.

The lower story of the Star Building is now masked by Wyatville's porch forming the tradesmen's entrance, which is of sandstone where it abuts on King Henry's tower and of heath-stone against May's work. Its outer section has imitation Tudor windows, but the rest follow a fourteenth century model. The first story shows towards the south two large windows invented and inserted by Wyatt, tall pointed openings of two transomed cinquefoiled lights with an elongated sexfoil in the head, all under a hoodmold. As these windows cut into May's band of Portland stone, a new moulded string-course has been inserted above them. The attic story has one single-light and two two-light square-headed windows, with trefoiled openings.

The old main block facing west is divided by moulded string-courses into three stories. (Plate XV.) The ground story is lighted by three large and coarse square-headed windows inserted by Wyatt, each of two cinquefoiled lights. Below them is a flat band of May's Portland stone, but a second band above them has been cut away. Southwards of the windows is a porch added in the angle by Wyatville, inscribed over the doorway: KING JOHN'S TOWER ENTRANCE; originally and for a long time it formed the public entrance to the State Apartments. Upon the first string-course stand the first floor windows, of which there are seven, of the same pattern as the two on the north. Above them are the remains of another Portland stone band. Upon the second string-course stand the attic windows, which are copies of those to the ground story, and Wyatt's work in Portland stone. Over them is a cut-away Portland stone band and above that a battled parapet, also Wyatt's.

Projecting westwards and southwards from the old main block is the four-storied building now called King John's, but originally La Rose tower. (Plate XV.) It was built in 1362–3, and consists of a square section containing a vice, which is carried up above the

Windsor Castle. Equestrian figure of King Charles II. in the Upper Ward, and south front of King Henry VII.'s Tower.

roof as an octagonal battled turret, and a half-octagon apsidal section facing south, both surrounded by a deep battering plinth. The north face of the turret shows a number of loops lighting the vice within, but all modern versions of the originals. The west face has in the ground story a modern pointed doorway and to the left of it a trefoiled window, with continuous hoodmolds. The original arrangement, however, was a doorway where the window now is, and plain walling in the place of the doorway. Above the first string-course is plain walling up to the old cornice, with two small slits in the lower and a trefoiled light in the upper part. The old parapet has been taken off, and an attic story added. The apsidal front has in the ground story a trefoiled light on every side, modern insertions by Wyatt in place of older loops. The first floor windows are, on three faces, narrow two-light transomed openings with sexfoils in the heads, which are pointed, but the window facing south-east is of one-light only under a depressed head. The windows of the second floor resemble those below, but are only half their height and have no transoms. The attic windows are pointed lights, and have over them a plain battled parapet. The walling is throughout of heath-stone with sandstone dressings, and although the tower has been a good deal "restored" as to its windows, many of the old fourteenth century stone facings remain.

From La Rose tower there extends eastwards a contemporary two-storied range of buildings as far as the present State Entrance tower. (Plate XV.) It has a similar deep battering plinth, with the basement story lighted by six square-headed two-light Wyatt windows, like those round to the west. Upon the string-course below the main story stands a row of six large pointed two-light windows, also insertions by Wyatt. The wall above the windows has been raised, after the removal of the old string-course, and is now finished off with long battlings. Behind this an attic story has lately been added. Three of the lead down-spouts are old, and decorated with the Star of the Garter; they are probably the remains of those put up by May *temp.* King Charles II.

The State Entrance tower was built by Wyatville, in place of the old gatehouse of King Edward III, which has thus disappeared. It is three stories high. (Plate XV.) The ground story forms a porch and has on the east and west sides a wide four-centred archway with carved spandrels, for carriages, and a lesser arch to the north for foot passengers, with a small window beside it. The front has a similar large arch, flanked by two openings, each of two trefoiled lights within a pointed head. The porch is covered by a stone vault in compartments carried by shafts at the corners, and two pillars against the footway. The principal story has on each face a large four-light window with two plain transoms and four-centred head. Those on the sides have a tall narrow loop to the north, while that on the front is flanked by niches with images of King Edward III and St. George. The third story is a low one with two small trefoiled loops on the east and west faces, and on the front are two like loops with a large clock[6] face between, with the inscription GEORGIVS IIIJ REX above, and ANNO DOMINI 1827 below. The tower is finished off with a cornice and a battled parapet.

From the State Entrance tower to the Visitors' Entrance which now masks the old kitchen gate is another long two-storied range of building. It has an old deep plinth similar to that on the range to the west, but the walling up to the first string-course is a refacing by Wyatville with windows copied from Wyatt's further west.[7] The windows form a continuous series of twelve, but the sixth has a four-centred doorway built into its lower half. The main floor shows a range of twelve windows inserted by Wyatville. They are similar in design to Wyatt's upper windows, but owing to their greater height have two transoms instead of one. Over them is a moulded string-course with lions' heads at intervals, and above it a parapet with long battlings. The down-spouts are all *temp.* King George IV.

In the north-east corner of the upper ward there was of old time a gatehouse, rebuilt last in 1362–3, into the kitchen court, but this was completely masked by Wyatville by a loftier and more pretentious structure built across the corner. (Plate XV.) This consists of a low four-centred archway with windows, etc. above, flanked by two octagonal turrets of five stages. Of these, the first and third have a pointed light on each face; the second, similar lights but taller and transomed; and the fourth, square-headed

slits. The fifth stage is formed by the battled parapets. The entrance between is filled with a stone screen and has over it a large square-headed transomed window of three lights, flanked by small loops. Above is a row of three larger loops overhung by a machicolated and battled parapet.

The old eastern range of buildings is now masked as to its lower part by the two-storied gallery or corridor built by Wyatville to afford direct covered communication with all the chambers and staircases. This has, next to the gatehouse, what may be called an annexe to it, with an intervening strip, lighted on the ground floor by a two-light window; on the first floor by a transomed two-light window; and in the third stage by a pointed light with a square loop over. The annexe originally formed a tower surmounting the doorway of the visitors' entrance, but this has been converted into a four-centred two-light window flanked by two single lights; the main floor has an oriel with a battled top, and the third stage two tall square-headed lights, each with two transoms. The main gallery beyond has the ground story lighted by windows like those in the corresponding stage on the north side of the ward; the upper story windows are wide and square-headed, and of two lights with subdivisions over. Above is a continuous string-course and battled parapet.

The upper story of the old eastern range shows behind, and is there lighted at regular intervals by Wyatt's windows, each being a wide trefoiled light with four-centred head, set in a new-faced wall with a parapet of long battlings.

The back of the Clarence tower, which shows above this range, has just over the gallery roof two tall transomed lights inserted by Wyatville in the old wall, which still retains its old sandstone quoins. The story above has Portland stone quoins, as has the parapet above, and is lighted by two Wyatville windows, each a trefoiled light. All the chimney stacks along the range are modern.

Wyatville's eastern corridor is interrupted externally towards the south by the Sovereign's Entrance, a three-sided structure built across the corner of the ward. (Plate CVI.) It is two-storied, like the gallery, and has an octagonal turret on each side where it joins the latter. In each face of the ground story is a four-centred archway, and of the main floor a large transomed window set beneath a machicolation. Above is a battled parapet with the royal arms in front with GR IIII 1830. Behind rises the heavy mass of the Victoria tower with its machicolated parapet and tall chimney stack.

The south side of the upper ward repeats the arrangement of the eastern side, with some small differences. (Plate CV.) Like it, it has in front of the old range of buildings a continuation of Wyatville's two-storied gallery, but the lower windows are large four-light under four-centred heads, with doorways inserted in those that are opposite the several staircases behind. Towards the west, the line is broken by George the Fourth's gateway, with its wide four-centred archway, surmounted by the royal motto and two shields of the King's arms. The part of the gallery over this has two single lights as well as the usual two-light window, and above that an attic story with three trefoiled lights.

The range behind, as far as the York tower, shows a row of Wyatt lights with a battled parapet over.

The topmost story of the York tower seems to be new, to match Wyatville's Lancaster tower to the west of it. Both have two pairs of lights in the two stages that rise above the gallery roof, and are crowned with heavy and ugly machicolated parapets with an enclosed forest of chimney stacks. The towers are connected by an embattled wall.

From the Lancaster tower to the large corner tower westwards there is no added story to the old range, and only the battled parapet of the latter shows above Wyatville's gallery.

The large corner tower now called Edward the Third's tower, though in the main a work of the thirteenth century, has been much injured. (Plate CV.) It is square in plan with a rounded apse on the outer face (Fig. 78), and four stories high. The lower half was built probably in 1223–6, when the defences of the middle ward were remodelled. The topmost stage and the parapet were added in 1367–8, at which time the tower was known as Gerard's tower. The north side has practically been refaced and shows at the base a tall plinth in which was once the doorway

1.

2

Windsor Castle. 1. *South side of the Upper Ward.*
2. *Edward the Third's tower and equestrian statue of King Charles II.*

into the lofty vaulted chamber within; but Wyatville has inserted in its place a heavy two-light window with a small loop over it and another to the east. The second stage has two large transomed Wyatt windows, like those in the building opposite. The two uppermost stories, which are not so high as those below, each contain a pair of Wyatt's cinquefoiled lights with pointed heads. Up to the string-course between the two narrow stages the quoins are also of Wyatt's white Portland stone, but the topmost stage and the parapet have sandstone quoins. The west side is masked as to its lowest stage by the buildings in connexion with Wyatville's St. George's gateway, but fortunately retains one of the old window recesses (Fig. 74) now converted into a larder! The main floor contains a large four-light Wyatville window, walled up halfway, and west of that two Wyatt lights one over the other. Above these latter are two others, one in each of the succeeding stages, and the lower has over it an early relieving arch, showing that there was once apparently a doorway here. The battled octagonal turret attached to the western side of the tower is wholly Wyatville's, in place of an older one of which the base only remains, and contains a number of rooms, one over the other, lighted by small windows on alternate faces. The old work at the base is apparently of the twelfth century, and not improbably formed part of a tower that here commanded the ditch of the Great tower.

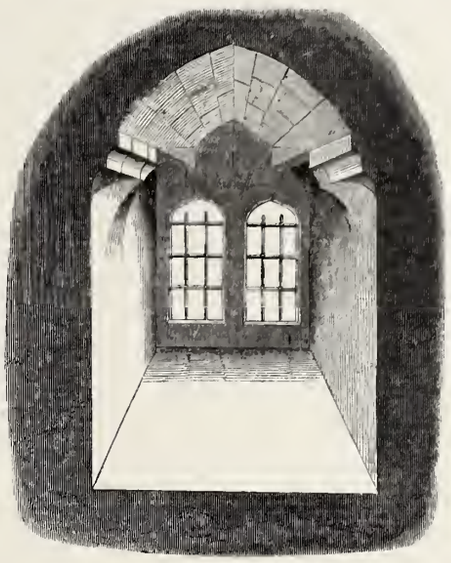


FIG. 74. WINDOW IN THE GROUND STORY OF EDWARD THE THIRD'S TOWER.

NOTES TO CHAPTER XXIX.

[1] Tobias Rustat was born about 1606 at Barrow-on-Soar in Leicestershire, where his father was rector. For a time he was in the service of viscount Feilding, and went with him on his embassy to Venice in 1633. He was next in the household of the duke of Buckingham, and afterwards a servant of King Charles II when prince of Wales. Having bought the reversion of the post of yeoman of the robes to King Charles, he succeeded to that office about 1650, and held it after the Restoration until the King's death. In 1660 Rustat was made under-housekeeper at Hampton Court; Evelyn also says that he was a page of the back-stairs. He died on 15th March, 1693–4, and was buried in the chapel of Jesus College in Cambridge, where he had founded seventeen scholarships. He was a benefactor also to the library of St. John's College at Cambridge and also to St. John's College at Oxford. In 1666 he gave £1000 to the University of Cambridge to buy books for its library.

Besides being the donor of the King's statue at Windsor, Rustat also gave the bronze statue of the same King by Grinling Gibbons, now in the quadrangle of Chelsea Hospital, together with the sum of £1000. The bronze statue of King James II, formerly behind Whitehall and now in St. James's Park, was likewise the work of Grinling Gibbons and the gift of Rustat in 1686.

[The foregoing particulars are abridged from the account of Tobias Rustat in the *Dictionary of National Biography*, vol. 50, pp. 2–3.]

[2] *Diary and Correspondence of John Evelyn, F.R.S.* (ed. William Bray, London, 1850), ii. 142.

[3] Pipe Office, Declared Accounts, Roll 3451. Account of William Roberts, receiver.

[4] Concerning this inscription the King's Librarian, the Hon. John Fortescue, has favoured me with the following note: "The lettering is exasperating; and Pote has, I think, gone quite astray. What he puts down as Stada is, I think, the word *Stadti*, dog Latin for the German *Stadt* in the genitive case, or Stadii, and the last word may be Blarensis, Blurensis, Biurensis, Bivrensis or Biarensis. I believe it to signify *Stade* on the Elbe. But Bivrensis is used of *Bever* in Hanover, and the bastard word Stadti Bivrensis would stand very well for Bever. But *Stada* is rubbish, and the word is not Bramensis or Brenensis, but something ending in 'rensis'." Mr. Lionel H. Cust has also kindly pointed out to me that Josias Iback's name is to be found in the List of Denizations for 22nd June, 1694.

[5] Declared Accounts (Pipe), Roll 3455.

[6] The clock strikes upon three bells, cast by T. Mears of London in 1830, in place of the older bell. The quarter bells are 34 and 41½ inches in diameter respectively, and the hour bell 58½ inches. (From particulars kindly furnished by Mr. H. B. Walters.)

[7] They replace a series of round windows like port-holes, inserted by May; see Plate XLIII.

CHAPTER XXX.

THE BUILDINGS ABOUT THE UPPER WARD.

THE STATE APARTMENTS.

The extensive range of chambers now known as the State Apartments, which anciently formed the royal lodging, occupies the main floor of the whole of the buildings along the north side of the upper ward. The present public entrance is through the archway from the north terrace into George the Fourth's tower, but as the state entrance is and always has been on the south side, it will be more convenient to begin the description of the buildings there.

The Edwardian gatehouse that formed the original entrance for nearly six centuries was practically destroyed by Wyatville when he built in front of it his State Entrance tower. The ground story of this forms an open porch, with wide archways on three sides, and a stone vault. In its north side is a large doorway in the fourteenth century style with continuous mouldings, enclosing a smaller doorway, which is the actual entrance, and flanked by a pair of windows. The doorway opens into a vestibule with a ribbed stone vault carried by octagonal pillars, all of recent date in imitation of older work right and left. On either side of the entrance is a small octagonal chamber, relics of those that formed part of the Edwardian gatehouse, but all within them is modern, including their stone vaults.

From the west side of the vestibule two arches pierced by Salvin open into a fourteenth century sub-vault of five bays, with a stone vault, carried down the middle by a row of octagonal pillars. The vault is quadripartite in plan, with diagonal, transverse, and wall ribs, springing from large chalk blocks, and with plain chalk keys at the intersections. Along the walls are slight half-octagon vaulting-shafts. The whole of the work is for the most part that of 1362–3, but the pillars have been scraped and apparently been underbuilt owing to a lowering of the floor by about 2 feet. The windows to the court are Wyatt's. In the east wall is a pair of narrow gothic doorways with cinquefoiled heads, inserted by Salvin, and opening on to his grand staircase. In the north end of the room are two doorways, leading into a further chamber of three more bays, now subdivided into lavatory accommodation, etc. From this a modern doorway communicates with the basement of the tower or turret to the west anciently called La Rose, but now King John's, tower. This turret served originally as a privy stair to the royal lodging, and was entered from without by a small doorway opening into a vaulted lobby at the foot of the vice. This lobby was divided by an arch into two sections, of which the outer has a pointed barrel vault and is lighted by a loop; but the original doorway has been built up. The inner section opens on to the lower part of the stair, which begins at a pointed arch to the south. This arch opens from a second lobby, covered by a pointed barrel vault and with doorways west and south. The west doorway leads into another small stone-roofed chamber, probably a garderobe originally, with a modern doorway from without. The southern doorway of the lobby opens into the octagonal basement of La Rose tower. This has modern lights on three sides and a chimney on the east. In every corner is a small moulded corbel carrying a chalk springing block, from which rise wall-ribs forming arches against each side. From the blocks and the tops of these arches also spring main and sub-ribs alternately, all slightly hollow-chamfered, and converging in the middle of the room upon a key carved with a large double rose, which gave its old name to the tower.

Northward of the sub-vault from which the basement of La Rose tower is reached is a narrow modern passage with a doorway and Wyatville porch to the west, and a doorway into the site of Brick Court on the east; it was planned by Wyatville as the public entrance to the State Apartments. North of it is a large room, of which the passage once formed part, originally five bays long, but now divided up into a billiard room, telephone office, etc. It contains no old features.

The south-west corner of the Star Building is covered by an irregular porch and waiting room, built by Wyatville, which opens into a passage leading to a wide vestibule on the north side of the former Brick Court. Its walls are lined with glazed cupboards full of china, and the floor is of large squares of different kinds of marble. The south side once had an open colonnade towards Brick Court, and the two classical pillars of this, with handsome carved capitals, still remain. They of course are part of May's work. Beyond the colonnade, at each end, is a doorway into a contemporary square staircase built in the corners of the court. Behind the pillars is a deep recess with a doorway opening on to the grand staircase and two other doors to the offices beneath it. The range of chambers north of the passage and vestibule is in part given up to the royal library and in part forms lodgings for the master of the household. But none of these rooms contains any outward feature of interest. The old name of the vestibule was the Stone Gallery.

At the east end of the vestibule is a gothic archway leading into the spacious lobby or corridor formed by Wyatt and Wyatville that here runs through the block from George the Fourth's tower to the state entrance. It is divided into a wide middle and two narrow alleys by piers under the former cross walls above, and elsewhere by slender clustered pillars which, with similar responds along the walls, carry a nearly flat vault. All the arches are flattened and four-centred with capitals decorated with leafwork, as are the keys of the vault. The blind bays along the sides have arched recesses. All this work was executed in plaster by Bernasconi in 1805. The southern end was originally open, but is now closed by a wall in which has lately been inserted[1] a three-light window. The arrangement of the bays of the main section of the corridor is quite irregular to allow of a passage across each end and on account of the widening out of the (original) middle division for Wyatt's grand staircase that once opened out of it westwards. There was originally a flight of steps up to the corridor from the lobby of the state entrance, still remaining at the sides, and at the opposite end is a similar flight leading down to the north terrace through a doorway and flanking recesses, reproducing to some extent the arrangements at the south end.

What was anciently Brick Court is now entirely filled with the substructure of the present grand staircase.

On the east side of the main corridor through the range is the site of Horn Court. It is entered by a doorway at its south-west corner, but its seventeenth century features were swept away by Wyatt, who converted it into a cloister with alleys on all four sides lighted by traceried windows towards the garth. The alleys have flat ceilings with beams moulded in plaster. Under Wyatville two rows of piers were built within the garth to carry the floor of his Waterloo Chamber above, and it was then converted into a beer-cellar. The windows are now masked on the alley side by bookcases and cupboards, and the west part of the cellar is given up to the salvage corps of the Castle fire brigade.

Of the buildings surrounding the old Horn Court, the block to the north, now subdivided into various rooms and offices, has very thick walls, but no other ancient features. Its outer wall is apparently in substance the twelfth century Castle wall, and the block itself is probably of the same date. The block east of Horn Court also has thick walls and may be, too, of the twelfth century, but it contains no ancient features and all its doorways, etc. seem to be modern. It occupies apparently the site of the *vetus aula* of King Henry III. Through its south end is a passage towards the kitchen court.

On the south of Horn Court is a long sub-vault like that to the west, but somewhat wider. It is of the same date (1362–3) as regards its vault, but the greater thickness of its north wall and other features suggest that this range really belongs to the twelfth century. It is thirteen bays long. The first or westernmost bay is partitioned off as a servant's room, with a staircase on the north to the floor above. The next five bays form

the servants' hall (Fig. 75), which is lighted by modern windows to the south. On the north are a small doorway, and four old window recesses, with suggestions of cut-down side seats. The hall is now entered from the east through a modern vaulted lobby, and

FIG. 75. SUB-VAULT OF 1362-3, NOW USED AS THE SERVANTS' HALL.

its floor has been lowered and the pillars lengthened as in the other sub-vault. The eighth bay forms a passage through the range from the upper ward, but both its doorways seem to be enlargements by Wyatt of the original openings. The remaining bays are sub-divided by partitions into rooms for servants.

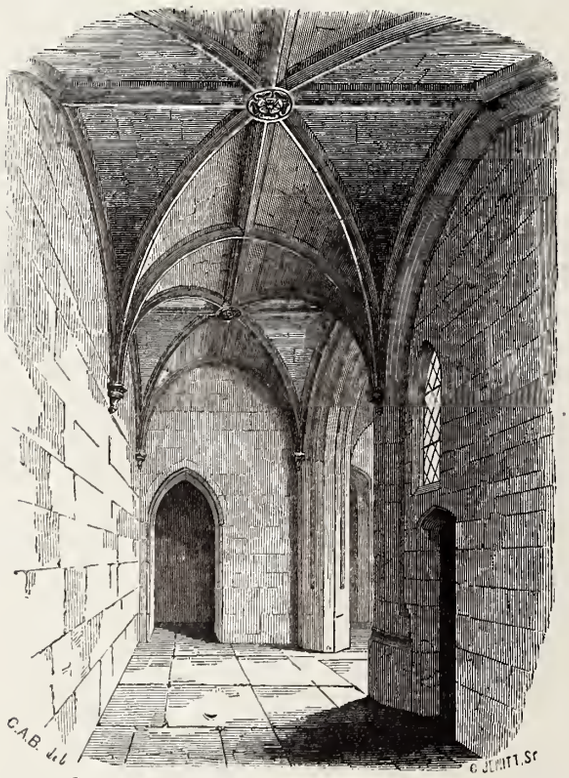


FIG. 76. VAULTED PASSAGE CALLED *LE LARDERIE*, BUILT IN 1362-3.

The passage from Horn Court into the kitchen court leads into a narrow corridor, four bays long, with wide four-centred archways on the north, of two hollow chamfered orders with continuous imposts. At the east end is a pointed arch like those to the north. The passage is covered by a quadripartite vault with hollow-chamfered ribs, and ring-shaped keys with double roses (Fig. 76). Outside on the north are narrow buttresses to take the thrust of the vault. This passage dates from 1362–3, when it was called *le larderie*, and was added to give greater width to the new hall on the floor above.

Along its south side, and entered from it by a simple pointed doorway, is a thirteenth century sub-vault now used as the steward's room. This is five bays long and lighted on the south by modern (Wyatville) windows. The vault is only slightly pointed and has transverse, diagonal, and wall ribs, all simply chamfered, springing from half-octagon shafts without imposts along the walls. The floor seems to be at the original level. In the east end is a modern chimney and in the west end a wide recess with a hollow chamfer round. In the north wall is another chimney with richly carved front *temp.* King Edward IV, whose rayed rose is shown in the middle panel.

The range was completed by the kitchen gatehouse rebuilt in 1362–3, but this has practically been destroyed piecemeal by later changes and is now hardly traceable except on plan. The main walls remain, and part of the base of the western turret, and the outer arch seems to have been re-used by Wyatville inside the porch of the Equerry's entrance which he built outside.

The Kitchen Court is now entirely filled with recent brick offices of all kinds in connexion with the kitchen, and many of them are lighted only by skylights. The originally open section between the gatehouse and the kitchen has been converted into a gothical skylighted cloister, with carved spandrels to the arcades, which are four-centred with slender pillars. This was inserted in 1842 by Edward Blore, who at the same time continued the destruction and blocking up of the old kitchen gatehouse.

The Kitchen occupies the greater part of the north side of its court, and is oblong in plan. Its north wall is probably the twelfth century Castle wall, but the rest of the building is apparently in substance that rebuilt in 1331. The original doorway of this date, 6 feet in width and with continuous mouldings, remains at the south-east corner, but is blocked internally by a recently inserted lift. At the other end of the south wall is a similar doorway, but narrower and of modern date, copied from it. In the east end is a wide chimney with four-centred head plainly chamfered. In the south wall are two more large chimneys, also four-centred, but with moulded arches, and the north wall contains two similar chimneys. In the west end are three more plainly chamfered four-centred chimneys. All these recesses are now filled with gas ranges, except the middle western recess, which contains the old roasting grate. The kitchen is lighted by a range of windows in the south wall, and by the lantern story surmounting the wooden roof, which, together with the windows, is the work of Wyatville.[2] The old state of the kitchen is shown in Plate XXXVIII.

From the roofs of the buildings in Kitchen Court several ancient features can be seen which are not otherwise visible. To the south is the wall of King Edward III's hall, with the buttresses to the vaulted passage against its lower part. It is of irregularly coursed heath-stone, with tile wedgings. The buttresses have sets-off and are stopped below a battering ashlar band. There is a second ashlar band just below the parapet. At the west end there is an irregular joint all the way up to the lower ashlar band, and west of the join the band is at a lower level. It returns along the west side of the court, which seems to have been refaced by May and contains the arches of two of his curious windows. The south wall of the kitchen is also Edwardian, and has the same ashlar band, but flat and not battered. The band is of yellow sandstone and at one place along the kitchen has been cut through for a rain shoot. The east half of the kitchen wall is Wyatville's with his string-course. On the east side of the court a bit of Edwardian walling with (apparently) the original string-courses is left at the back of the Prince of Wales's tower, and a fragment of the gatehouse of 1362–3 remains in the south-east corner.

On the eastern side of the Kitchen Court is the confectionary to the north, in the ground story of Wyatville's octagonal tower, and part of the narrow range of chambers built in 1363 against the Castle wall. The latter has in advance of it towards the north the large square Prince of Wales's tower rebuilt by May in 1679–80 on the site of a Norman predecessor. The ground story of all this work is given up to offices in connexion with the kitchen. There is also outside the kitchen itself, on the north, a narrow annexe built by Wyatville.

The ranges of chambers forming the east and south sides of the upper ward consist generally of the buildings erected in the fourteenth century against the Castle wall and within its towers, now connected together by the internal two-storied gallery contrived by Wyatville. As regards the ground story the arrangement and disposition of the chambers are somewhat different. Those on the east side have their principal approach from the court through Wyatville's Equerries' Entrance, and consist of sets of rooms formed partly of the subdivisions of Wyatville's building and partly of the earlier rooms behind, entered as before from the old narrow passage against the outer wall.[3] On the south side, the older chambers are independent of the newer, and are coupled up by narrow passages along their north sides. The subdivisions next the court are interrupted at intervals by the stair lobbies, and are single rooms connected by passages behind them. But west

of George the Fourth's Gateway the passage runs along the court side and becomes an ascending stair into some rooms in the large western tower. The south-east corner is filled by Wyatville's Sovereign's Entrance, which has behind it in the ground story of the Victoria tower a good set of chambers. None of these ground-floor rooms exhibits anything of antiquarian interest.

In the basement story of the south side near the end tower is the lower part of the gateway made in 1368 which was blocked and in part destroyed by Wyatville; it is probably better known by its later name of Rubbish Gate. It shows the jambs of a deep and wide outer arch of two orders (Fig. 77) with broad quarter-roll mouldings, and flat sides with a semicircular groove for the portcullis. On the inner side are the iron crooks for the double door. The gate hall is 19 feet long, and widens out from about 11 feet on the south to 12 feet on the north. The inner arch has been destroyed, but the lower part of a shaft on the east side suggests that it was of one order only. Just inside the inner arch there exist on each side the head and jambs of a Tudor window with square head and of two lights, now cut down to form doorways. The chambers into which they enter exhibit nothing of antiquity, and can hardly be of their original form. The gatehouse has lost all its upper works, and both the arches and the vault of the passage have been ruthlessly cut down. From the remains that have survived it is clear that the Rubbish Gate closely resembled the contemporary gatehouse, now miscalled the Norman gate, into the upper ward.

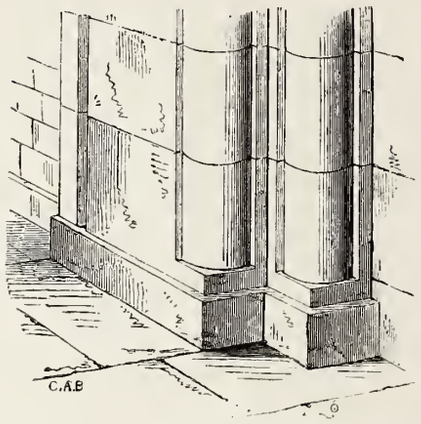


FIG. 77. LOWER PART OF THE EAST JAMB OF THE OLD RUBBISH GATE, BUILT 1368.

The large thirteenth century tower further to the west was originally called the Chancellor's tower, but in 1367–8, when it was raised, it was known as Gerard's tower, and till lately as the Devil tower. Its plan is that of a square and a half, with a half-octagon beyond (Fig. 78), the total length being 49 feet, and the width 23 feet. The interior is now much encumbered with partitions and subdivisions, but retains its stone vault, of two oblong bays and that over the apse, with plain chamfered ribs springing from corbels. In each side of the apse is a deep pointed recess, three of which now contain at the back modern windows widened out from the original loops.

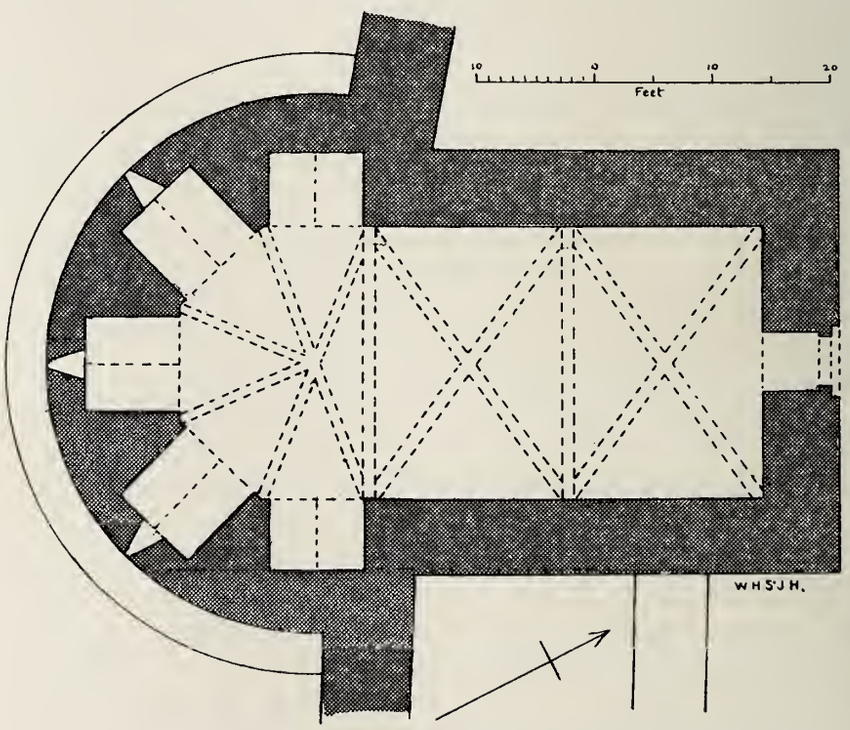


FIG. 78. GROUND PLAN (RESTORED) OF THE THIRTEENTH CENTURY TOWER IN THE UPPER WARD, NOW CALLED EDWARD THE THIRD'S TOWER.

The vault over the rectangular part of the tower can still be viewed from the rooms built within it; and until lately, while the apse served as a lamp room, its vault could be well seen from the floor, but recent changes have unnecessarily shut it out of sight. It is, however, quite intact, and were the various obstructions removed, a fine vaulted chamber would be restored to the Castle.

Except that it is a bay longer, the Chancellor's tower so closely resembles in plan and dimensions the vaulted basement of the Clewer tower (see Fig. 57) that both must have been planned and built by the same master mason.

A little to the east of George the Fourth's Gateway, in one of the basement chambers, is the entrance to the twelfth-century bowe already noticed.[4] It consists of a rectangular pit in the floor with a descending flight of wooden steps. At the bottom of the pit, which is 21 feet below the present level of the courtyard, and 13½ feet from the floor of the room from which it is entered, is the Norman archway into the bowe (Fig. 79). In front of it are the side walls, 4¾ feet apart, of the original passage by which it was reached from the courtyard, of finely built fire-stone. The arch is of the same material, in extraordinarily perfect condition, and of two larger, and a third smaller and inner, chamfered orders springing from a canted section of the passage wall. Under the chamfered archway is the actual round-headed doorway into the bowe, square-edged, and with crooks outside it for the door, and a sinking opposite for a draw-bar working on the door. The doorway is 3½ feet wide, and with the outer orders 4½ feet deep. It opens into a passage about 4¾ feet wide and 10 feet long, with walls of coursed ashlar, and a pointed vault of regularly laid chalk blocks (Fig. 80). In the western side of the vault is a rectangular aperture, probably originally the lower end of a ventilating shaft. The passage gradually slopes southward and contracts at its lower end to another round-headed archway with a tall outer chamfered order above the archway itself. This archway is in all 3½ feet deep, and opens into a long descending passage cut through the solid chalk. At a distance of 9 feet from the entrance the passage has been closed at some time by another doorway with jambs formed of moulded fragments of Norman masonry (Fig. 81). The chalk passage descends sharply from its stone porch for 65 feet, when further progress is barred by a brick wall, built in 1873 in place of another a few years older a little further back. Beyond the wall the passage is now filled up, but it originally extended 21 feet onwards and then opened into the bottom of the ditch through a doorway with outspreading flanking walls outside. The lower part of this was found

FIG. 79. ENTRANCE INTO THE SOUTH BOWE.

FIG. 80. VAULT AND LOWER ARCHWAY OF THE SOUTH BOWE.

FIG. 81. PASSAGE OF THE SOUTH BOWE, SHOWING NORMAN REMAINS OF DESTROYED DOORWAY.

and uncovered in 1867, when a careful drawing of it was fortunately made by Captain A. Luard, R.E., before it was again buried (see Plate V). The flanking walls were built of alternating courses of ashlar and flints, probably the result of some repair.

It will be seen on referring to the plan and section of the bowe (Plate V) that its porch is well within the line of the Castle wall, and that although it is crossed by the wall of the fourteenth century building above, this is set back sufficiently to clear the entrance and the way down to it, whatever it was, from the courtyard. The total length of the porch is $17\frac{1}{2}$ feet.

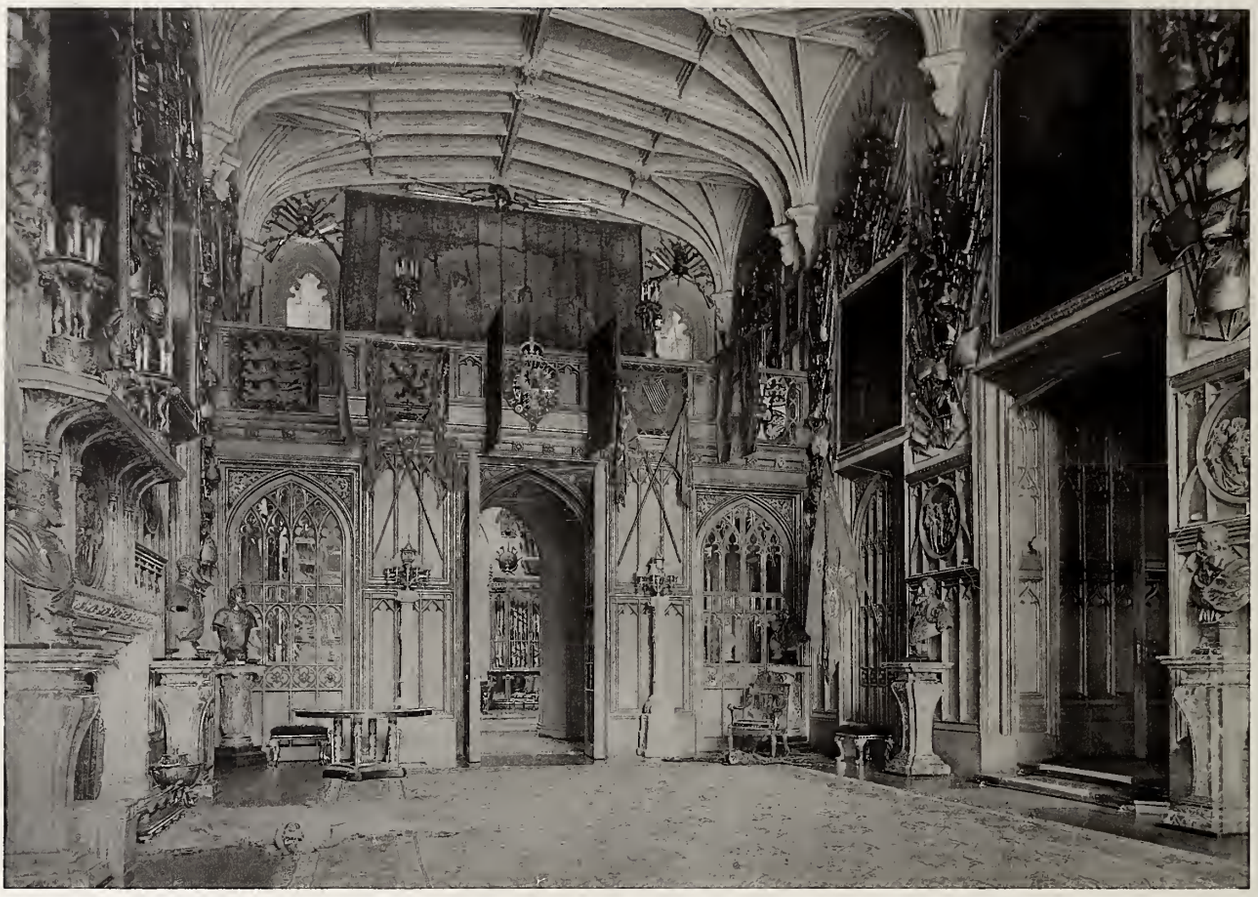
NOTES TO CHAPTER XXX.

[1] By Mr. A. Y. Nutt.

[2] In front of each of the end chimneys is a large standing wooden cupboard or plate rack, with moulded base and cornice, the latter set below with roses and portcullises of (apparently) cast iron. They are seemingly of the Tudor period, but may possibly be "forgeries" of Wyatt or Wyatville. They are now painted and grained externally. It may be noted that the tops of the kitchen tables, though modern, are 6 inches in thickness.

[3] Between the Victoria and Clarence Towers this wall is 8 feet thick, and has outside it a series of small rooms and offices built by Wyatville.

[4] See page 17.



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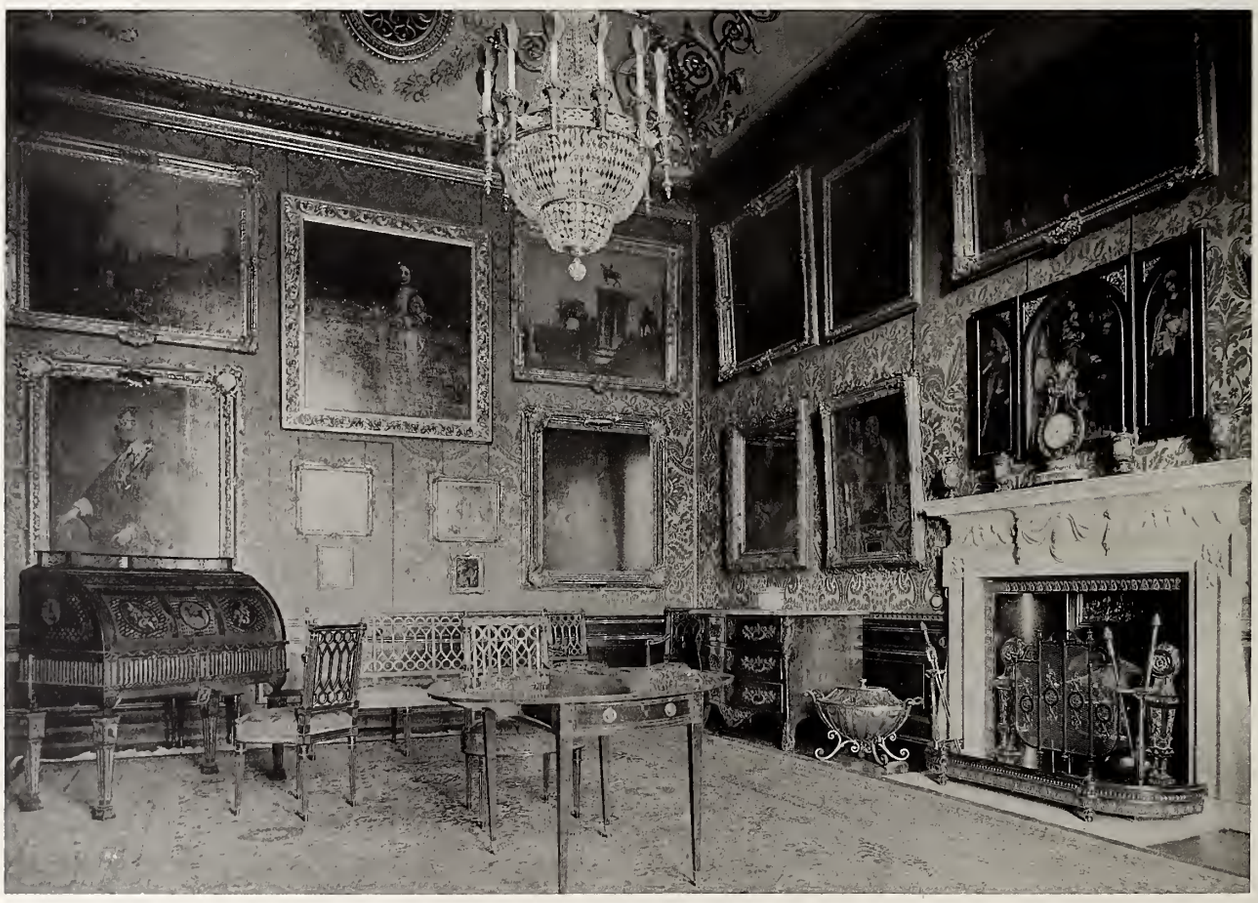


2.

Windsor Castle. The State Apartments.

1. *The Guard Room, formerly the Queen's Guard Chamber.*
2. *The Queen's, formerly the King's, Closet.*

CHAPTER XXXI.

THE BUILDINGS ABOUT THE UPPER WARD (*Continued*).

THE STATE APARTMENTS (*Continued*).

THE main floor of the buildings described in the preceding chapter, which forms the State Apartments proper, is reached by the GRAND STAIRCASE at its western end. This was built by Salvin, in place of that constructed by Wyatt in Brick Court, in imitation of thirteenth century work. Instead of ascending westwards in the more convenient way planned by Wyatt, the new staircase begins with two flights starting from the north and south respectively and then ascends eastwards. The access to it is singularly inconvenient and undignified, on the south from the Edwardian cellar west of the State Entrance, and on the north from the dark vestibule under the Star Building. The staircase itself has deep recesses with moulded arches on all four sides and is lighted by an octagonal wooden lantern. The north and south recesses each have three three-light windows in the back, and in the halpace forming the western recess is a white marble statue by Chantrey of King George IV as Sovereign of the Order of the Bath. Round the staircase are arranged various military trophies and armed figures on pedestals.

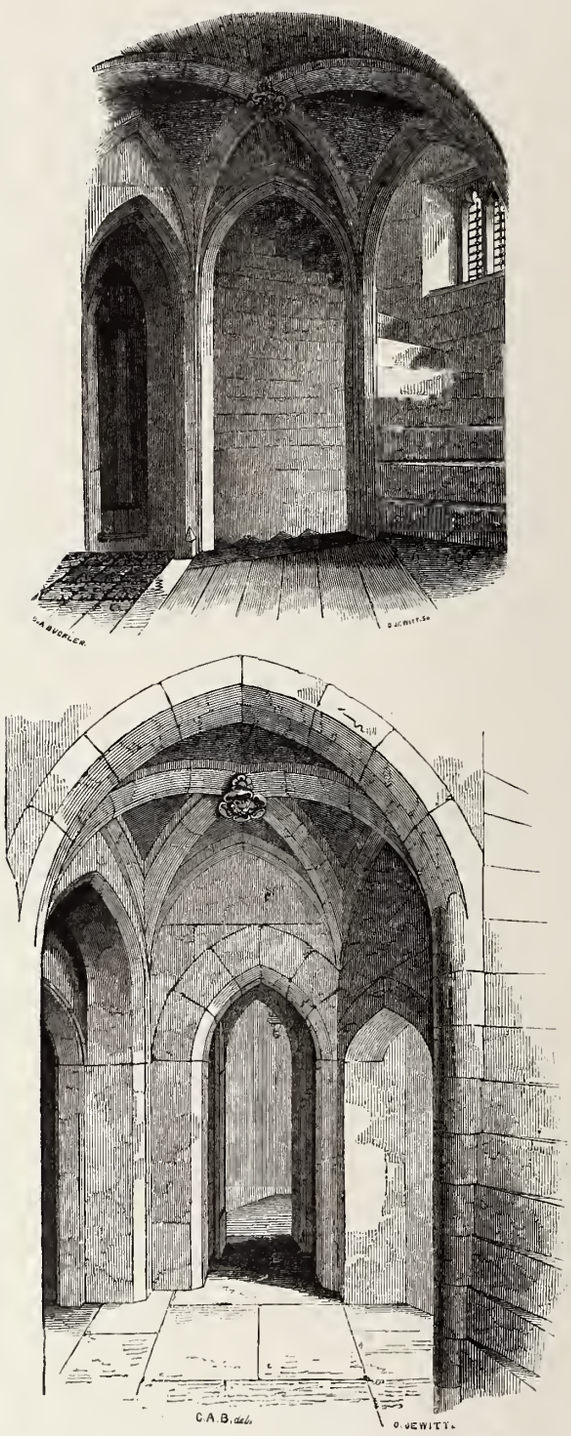
THE GRAND VESTIBULE on the east, into which the staircase opens through a tall pointed arch, is a lofty oblong apartment, 45 feet long and nearly 30 feet wide, covered by a fan vault in plaster[1] and an octagonal lantern, with the initials $\frac{GR}{III}$. On the stair side, beside the entrance arch, is a blind arch to match, and in the opposite side a chimney of Queen Victoria's reign and a doorway into the Waterloo Chamber. In the north end is a blocked doorway, in front of which is a seated figure of Queen Victoria in white marble, and in the south end are three doorways. In cases round the walls, as well as on the walls above, are all kinds of trophies of arms.

The openings at the south end lead into THE GUARD CHAMBER. (Plate CVI, 1.) The north half of this was formerly the QUEEN'S GUARD CHAMBER, but when Wyatville built the State Entrance tower the room on its first floor was added to the Guard Chamber and thus formed one room nearly 80 feet long. It has in its north end a gothic gallery with doors under, and in the south end three large windows overlooking the upper ward. On the east is a doorway into St. George's Hall, and another on the west into the old Queen's Presence Chamber. On the walls are sundry portraits and collections of weapons, and against the walls glazed cases with arms of all sorts. The ceiling throughout is a plaster imitation of a flat ribbed vault of six bays. The chimney is modern.

THE (QUEEN'S) PRESENCE CHAMBER, which opens westwards from the Guard Chamber, is an oblong room, 48 feet long and 24 feet wide, with three of Wyatt's windows to the court and a doorway in each end. (Plate CVII.) The chimneypiece is a good one of white marble by Bacon. On the walls are four large Gobelin tapestry panels with scenes from the story of Esther, and between the windows are fine old divided mirrors. The portraits over the chimney of Henrietta duchess of Orleans and her daughters (Plate CVIII), and of William duke of Gloucester and of Frances duchess of Richmond and Lennox over the doorways, are hung within magnificent festoons of fruit and flowers carved by Grinling Gibbons and Henry Phillipps in 1677–8. The cornice is also by the same carvers. The ceiling was painted by Verrio in 1678, and represents Queen Catherine of Braganza surrounded by the Virtues, etc.

Next to the Presence Chamber westwards is the old QUEEN'S AUDIENCE CHAMBER. It is 37 feet long and has three windows on the south, with mirrors between, and the walls

are hung with Gobelin tapestries with the story of Esther. (Plate CIX.) In the north wall are a good white marble chimneypiece, and two doorways surmounted by portraits of Frederic Henry prince of Orange (Plate CX), and William prince of Orange, with splendid carvings around by Gibbons and Phillipps done in 1677–8. Over the doorway from the Presence Chamber is a portrait of Mary Queen of Scots similarly ornamented. The carved cornice is also by Gibbons and Phillipps, and the ceiling is covered with a painting by Verrio (in 1678) of Queen Catherine of Braganza being drawn in a chariot by swans to the temple of Virtue.



FIGS. 82 AND 83. VAULTED LOBBY OF LA ROSE TOWER.

The Queen's Presence and Audience Chambers, with what is now called the State Ante Room (presently to be described), alone out of all the State Apartments retain the fine carvings and painted ceilings with which they were decorated under May for King Charles II. Though they have so fortunately survived, they only help to emphasize the regret which all must feel that the rest of the series has been destroyed.

A doorway in the north-west corner of the Audience Chamber leads into the first floor of La Rose Tower. It opens into a cross-vaulted lobby, with a carved rose as a key, at the foot of the vice, from which there is a passage covered by a pointed stone vault, with doorways on the west into a garderobe, etc. and on the south into the main chamber (Figs. 82 and 83). This is seven-sided with a modern chimney on the north, and is lighted by four tall transomed windows. The ceiling is a flat boarded one with ribs, and has a rose carved in the middle.

The doorway into La Rose tower is set in the west side of that which leads from the Audience Chamber into the old Queen's Gallery or Ball Room, now called The Van Dyck Room from the magnificent collection of pictures by Sir Anthony Van Dyck that adorns its walls.[2] (Plate CXI, 1.) This is a large room, 64 feet long and 22 feet wide, with five windows towards the court, and a simple chimneypiece of white marble in its east side. The walls are covered with crimson damask. A plaster ceiling by Wyatville replaces Verrio's painted one, but springs from a cornice carved by Gibbons and Phillipps. The three large crystal chandeliers by which the room is lighted are noteworthy, as are the silver tables and other rich articles of furniture.

A doorway in the north end of the Van Dyck Room opens into the old Queen's Withdrawing Room, known recently as the Zuccarelli Room, from the collection of pictures by that artist that hung round it; these have now been moved elsewhere and the room renamed the Picture Gallery. (Plate CXI, 2.) It measures $47\frac{1}{2}$ feet by $27\frac{1}{2}$ feet, and has two Wyatt windows at the north end and a chimneypiece of white marble in the east wall. Both sides of the room have a doorway at each end. The walls are covered with crimson damask and the ceiling is a moulded plaster one by Wyatville, instead of that painted by Verrio in 1678. The carved cornice, however, is that done by Gibbons and Phillipps.

Windsor Castle. The State Apartments.
The (Queen's) Presence Chamber.

Windsor Castle. Wood carvings by Gibbons and Phillipps in the (Queen's) Presence Chamber.

The doorways in the west side of the Picture Gallery communicate with a room now forming part of the Library. It was originally divided into two rooms, of which the larger was the Queen's Bedchamber and had a ceiling painted by Verrio in 1678. The lesser southern half contained a small room and a staircase down to the basement. The whole has now been thrown into one room, measuring 47½ feet by 25 feet. It is lined throughout with bookcases, with a carved cornice, which at any rate in part is Gibbons's work, and has a plaster heraldic ceiling with the arms of King William IV and the date 1834. There is a third doorway on the west into Henry VII's tower.

Of the doorways in the eastern side of the Picture Gallery the northernmost opens into a room 28 feet long and 18 feet wide, formerly the KING'S but now called the QUEEN'S CLOSET. (Plate CVI, 2.) It has one window to the north and a white marble chimneypiece in the west side. The walls are covered with crimson damask and surmounted by a Caroline cornice. The ceiling painted by Verrio in 1678 has given way to a plaster one by Wyatville with the name of Queen ADELAIDE. Opposite the entrance, another doorway opens into the King's old Little Bedchamber, now the KING'S CLOSET. (Plate CXII, 1.) This is also a small room about 18 feet square, with a window looking north, and a white marble chimneypiece on the west. The walls are hung with crimson damask, and the ceiling, which is Wyatville's work, displays the King's arms and initials W IV R with anchors and tridents. A doorway on the east leads into the old King's Great or Old Bedchamber, now the COUNCIL CHAMBER, a room 27 feet square, lighted by two north windows. It has a white marble chimneypiece opposite, and walls hung with crimson damask. The ceiling springs from the old cornice, but instead of Verrio's painting is a composition by Wyatville with the arms of the Stewart sovereigns. Against the east wall is an old state bed. (Plate CXII, 2.)

The King's Withdrawing Room, which comes next in order, is now known as the RUBENS ROOM from the fine series of paintings by Sir P. P. Rubens that adorns the walls. It is 47 feet long and 31 feet wide, and has its north end nearly filled by a large oriel window inserted by Wyatville; there is also a small window looking east. The west wall has a doorway at each end and a chimneypiece of yellow marble in the middle. The walls are hung with crimson damask, and surmounted by Gibbons's carved cornice, but Verrio's painted ceiling has been destroyed and replaced by Wyatville with one bearing the arms of King George IV. In this room is suspended a fine brass chandelier. (Plate CXIII, 1.)

From the two rooms now called the Picture Gallery and the Rubens Room, doorways lead into the interesting apartment formerly facing Brick Court and known as the King's Eating Room. Latterly it became the King's Public Dining Room, but is now called the STATE ANTE-ROOM. It is the third of the three old rooms which retain their original carvings and painted decorations. In plan it is oblong, measuring 31 feet by 26 feet, with lantern-roofed alcoves on the east and west. In the north side is a simple white marble chimneypiece. The south side, which had windows looking into Brick Court, was gothicized by Salvin, and now contains a doorway in the middle opening off the Grand Staircase, and flanked by three-light windows. The walls are wainscoted, with panels of crimson damask on the north side, and surmounted by a cornice carved by Gibbons and Phillipps. About a picture of St. Agnes over the chimneypiece, the openings into the alcoves, and between the windows, are some splendid carvings by the same gifted artists, done in 1677–8; and the ceiling is covered with an elaborate painting of the Banquet of the Gods, the work of Verrio in 1678. The carvings on the window side are noteworthy copies of crabs, lobsters, and other shellfish, and quite appropriate in an "eating-room." The openings into the alcoves are flanked by glazed doorways to the north and mirrors to the south, and have segmental heads. Originally the alcoves were two small "music rooms" entered by doorways, but were opened out into the main room probably by Wyatt. They have wainscoted ends with doorways, and over these panels with festoons of carved work by Gibbons and his mate, representing fruit, fish, game, etc. all carved with the same wonderful fidelity and freedom that distinguish their other work. (Plates CXIV and CXIX, 2.) The eastern alcove has one doorway only, that communicating with the Rubens Room; but the western alcove has two. Of these the southernmost opens on to a staircase down to the ground floor; the other, into a charming little octagonal lobby with wainscoted sides surmounted by Gibbons carvings. Over the

doorways in either end these represent curtains with the Star of the Garter hung from cherubs' heads, with palm branches under, and on the four canted sides are ovals with portraits in relief of St. Peter and three other Apostles. A bust of King Charles II on a pedestal is another feature of the apartment. In the canted sides are doorways into recesses, and overhead a domed skylight rising from a carved cornice.

The east doorway in the Rubens Room leads into the ANTE THRONE ROOM and on to the THRONE ROOM. These two rooms originally formed two of nearly equal size, known respectively as the King's Privy Chamber and Presence Chamber, adorned with carvings by Gibbons and Phillipps and painted ceilings by Verrio. The old arrangement was altered by Wyatville, who reduced the Privy Chamber to two-thirds of its former length and correspondingly enlarged the Presence Chamber. Verrio's ceilings were at the same time replaced by others of moulded plaster springing from the old Caroline carved cornices.

The ANTE THRONE ROOM is about 24 feet square, and has two windows facing north, and doorways in each end, with a third doorway on the south. The walls have lately been wainscoted, but retain the old carved and gilded cornice ; on the east and west sides are hung two large tapestries. On either side of the southern doorway are some beautifully carved festoons by Gibbons and Phillipps. (Plate CXIII, 2.)

The long chamber now forming the THRONE ROOM measures 74 feet by 23 feet and is lighted by six windows with mirrors between ; it has a doorway in each end. (Plate CXV, 1.) The two westernmost windows belonged to the old Privy Chamber, and between them and the rest the room is crossed by a very flat arch, representing the former division, with the sides and soffit decorated with imitation Gibbons carvings. The walls are wainscoted a little more than chair-high, and then covered with dark blue velvet woven with the Star of the Garter and gartered shields of St. George. The carpet bears the same devices. In the south wall is a modern chimneypiece of dove-coloured marble, and two doorways into Waterloo Chamber with lovely Gibbons carvings over. (Plate CXVI.) There is another spirited carving with St. George and the dragon over the east doorway of the room, and the portrait of King George III over the chimneypiece is enshrined in a richly carved border of fruits and flowers. (Plate CXVI.) There are panels of similar beautiful work over the two doorways[3] at the west end of the room, with the Star of the Garter and scrolls and festoons. The throne from which the room takes its name is of Indian workmanship and once served as the throne of the Kings of Candy. It consists of an armchair of silver-gilt, with the arms wrought as dragons with silver teeth ; it has also a footstool to match. The throne stands on a daïs of two steps, which are covered with a beautiful crimson velvet Indian carpet, beneath a velvet tester with side curtains, and the arms of Queen Victoria on the back, and a celure bordered with the royal badges.

The eastern doorway of the Throne Room opens into the GRAND RECEPTION ROOM, anciently the King's Guard Chamber. (Plate CXV, 2.) This fine and lofty room is 31 feet wide and about 90 feet long, and lighted by a large transomed window inserted by Wyatville in the north end. In the east side are two tasteless white marble chimney-pieces. The west side has two doorways and there is a third doorway in the south end. The walls are painted buff with gilt ornaments and covered with six large framed Gobelin tapestry panels with the story of Jason and Medea, the gift of King Charles X of France to King William IV. Large mirrors with ornate frames are fixed over the fireplaces and on either side the south doorway. Over the doorways and above the fireplace mirrors are plaster groups of cupids and musical instruments. The ceiling is of plaster, done in white and gold by Wyatville, and has suspended from it four large crystal chandeliers. The former condition of the room as the King's Guard Chamber is shown in Plate XL.

The southernmost of the two west doorways of the Grand Reception Room leads into the lofty hall called the WATERLOO CHAMBER. (Plate CXVIII.) This is about 100 feet long and 50 feet broad, and was built by Wyatville upon the top of Wyatt's cloister in Horn Court, as a gallery to hold the large group of portraits commemorative of the victory of Waterloo given to the nation by King George IV. The room has a shallow gallery across each end, and an open lantern roof of five bays with heavy pendants, with skylights glazed by Willement in 1864, and crystal sunlights in the upper part. The walls are wainscoted half way up, with panels for the pictures, and covered

Windsor Castle. The State Apartments.
The Audience Chamber, formerly the Queen's Privy Chamber.

Windsor Castle. Portrait with carved frame by Gibbons and Phillipps in the Audience Chamber.

with fretwork panelling above, also set with pictures. There is a doorway under each gallery, and two others at either end of the side walls, making six entrances in all. In the middle of each side is a chimneypiece of grey marble. Over these are some beautiful Gibbons festoons, and other fine groups of carving are hung on each pair of door jambs. Good panels of the same work are also fixed over the four intermediate smaller pictures on the side walls, and sundry minor pieces are arranged along the fronts of the galleries. (Plates CXVI, 3, and CXIX, 1.) Over the west doorway is a cartouche with an inscription recording the redecoration of the chamber under the direction of the Prince Consort in the twenty-fifth year of Queen Victoria's reign; and over the east doorway is a similar cartouche with " P C 1861."

From the Waterloo Chamber and the Grand Reception Room doorways open into St. George's Hall. (Plate CXVIII.) This unduly long tunnel-like chamber is 185 feet long and 30 feet wide, and was formed by Wyatville by adding the area of the old chapel on the west to that of the hall. It has eleven windows along the south side, with a corresponding number of tall pointed recesses in the opposite wall. The middlemost of these contains a gothic chimneypiece of grey marble, and the two flanking recesses each contain doorways. At the west end is a gothic screen with entrances under from the Queen's Guard Chamber, having also in one end a staircase to the loft over and a doorway from Waterloo Chamber, and in the other end a useless room with window to the court. Across the east end of the Hall is another screen with a gothic oak chair or throne on a daïs of three steps beneath a half-octagon canopy. The screen has a panelled front, and at each end a doorway from the Hall. The side walls have panelling for 6 feet up, and above that a band of plaster panelling with coloured shields of all the Knights of the Order of the Garter. In the recesses are large portraits of the Sovereigns of the Order from King James I to King George IV, and between them ornamental brackets (a recent addition) with coloured shields, supporting armed figures or trophies of arms. A similar series of brackets is fixed between the windows. The panelled plaster ceiling is nearly flat and of thirteen bays, with moulded bosses with the arms of St. George within the Garter, and other devices. On the plane surfaces are painted arms of Knights of the Garter. The tie beams of the ceiling rest upon corbels with shields of the first Founders of the Order, with their armorial banners hanging in front. Arranged in front of the side walls is a series of busts of Hanoverian and Guelph Kings and Princes.

The last of the divisions of the State Apartments is the Private Chapel. Owing to the unnecessary absorption by Wyatville of the old chapel into St. George's Hall, the King was for some time left without a chapel. Several places were suggested where one might be built, but finally it was decided to utilize the space over the old Kitchen Gatehouse. The chapel thus placed was arranged by Blore in or about 1843, and consists of a square nave with the southern angles cut off, with a shallow recess for the altar projecting from it northwards. Another shallow projection on the west holds the organ, which is so arranged as also to serve St. George's Hall. The two canted southern angles each contain behind, in the upper part, a gallery for the Royal Family. The altar recess has the back filled with a gothic stone reredos with the Apostles' Creed, the Lord's Prayer, and the Ten Commandments, and over it a transomed five-light window; there is also a similar three-light window on each side. All contain painted glass inserted by King Edward VII in memory of Queen Victoria. The altar is a small wooden table, and the ceiling above it is of panelled plasterwork. Opening eastwards from the altar recess is a small vestry from which lead the steps up to the pulpit. The arch into the recess is a flat one, carried by two angel corbels. The nave has panelled walls, the lower part in oak, the upper part in plaster with imitation windows, with a frieze above with *Te Deum* in English. The ceiling is flat and panelled, with an octagonal lantern in the middle. The pews are ranged along the walls and across the floor, and the canopied reading desk and pulpit stand on either side of the altar recess. The galleries open to the nave by wide four-centred arches with traceried spandrels. The chapel is entered by a west doorway from the space under the gallery in St. George's Hall, and has also another doorway on the south-east from the royal apartments.

Before leaving the State Apartments it may be useful to recapitulate the successive changes that have brought about their present arrangement.

So little information is forthcoming with regard to the disposition of the cellars and offices which originally formed the ground story, that they may be passed over; but the tale of the upper floor can more easily be read.

It is clear that at the close of the reign of King Henry II there existed against the north side of the wall just raised about the upper bailey a two-storied block of buildings forming the *Domus Regis* or King's houses. The main portion of this extended between and into two of the towers of the wall, and consisted of the King's great chamber and wardrobe, with a cloister court to the south separating it from a parallel range which contained the chapel. Across the east end of the court stood the hall, perhaps with its screens and the buttery and pantry to the south, and a chamber with a chimney extending eastwards from them. At the north-west corner of this there was probably a vice from the kitchen court, while the kitchen itself stood against the Castle wall on the north. The west side of the cloister court, the garth of which formed a herb garden, was closed in by the Queen's lodging. The King's houses were compassed about with an enclosing wall.

During the long reign of King Henry III many changes were made in the royal lodging. First the Queen's lodging was rebuilt, and the three towers upon the north front raised a story. Ranges of (apparently) half-timbered buildings were next disposed about a new court on the west for the accommodation of the royal children. At the north-east corner of this a tower was also built for the Queen's seneschals. The chapel was likewise subdivided, and later on again rearranged. The old lodgings of the King along the north wall were reconstructed for the Queen in 1257, and other changes were made about the kitchen and kitchen court. The accompanying plan (Fig. 84) shows the original disposition of the *Domus Regis* and the early alterations, so far as they can now be made out.

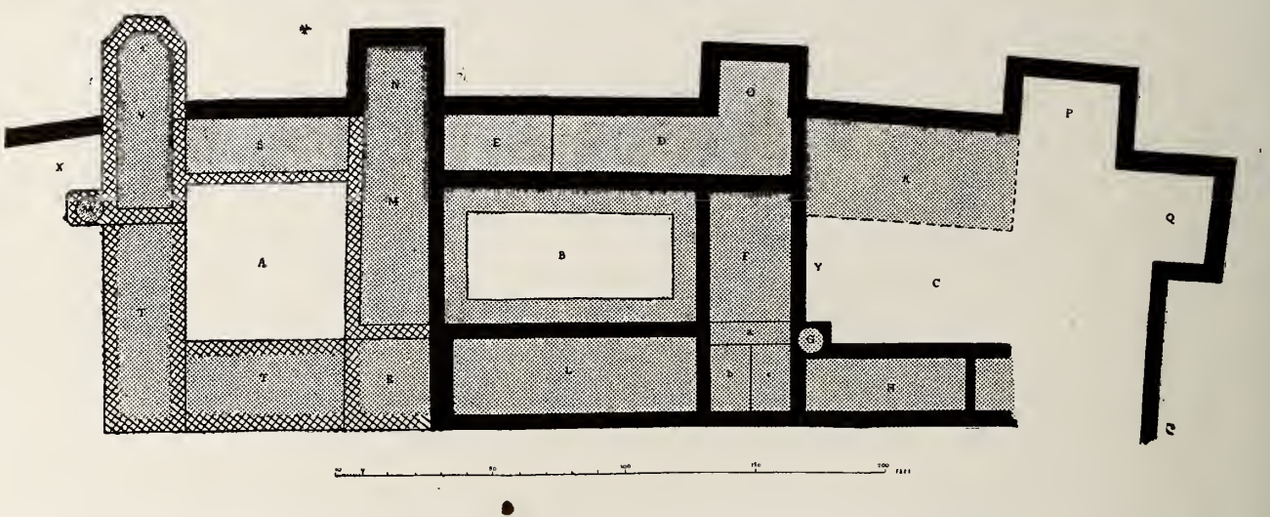
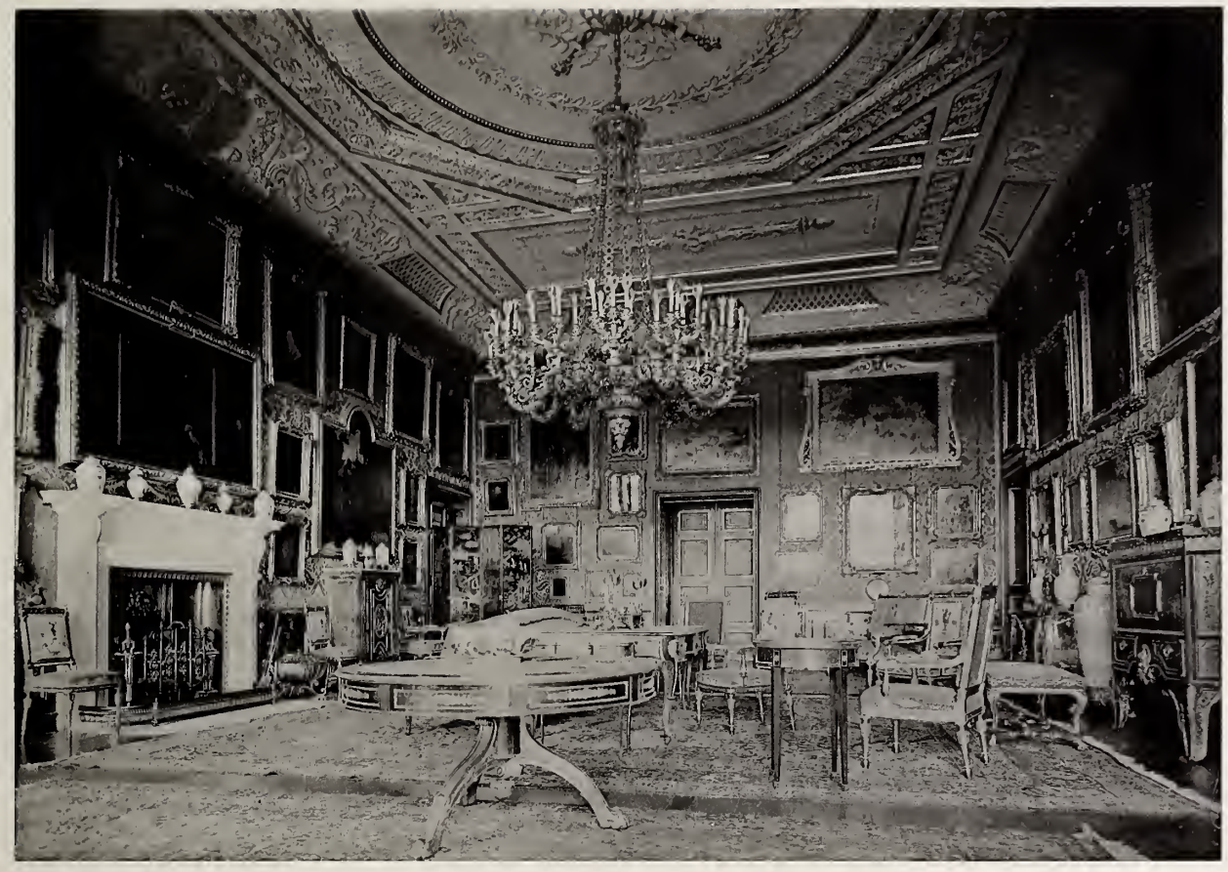


FIG. 84. BLOCK PLAN OF THE FIRST FLOOR OF THE *DOMUS REGIS* OF KING HENRY II WITH EARLY ALTERATIONS.

The black denotes the Norman work. *A.* Court. *B.* King's cloister (in 1195–6) and herb garden. *C.* Kitchen court. *D.* King's great chamber. *E.* King's wardrobe. *F.* Hall with (*a*) screens, (*b*) buttery and (*c*) pantry. *G.* Vice from kitchen court to hall. *H.* Chamber with chimney (in 1237). *K.* Kitchen. *L.* Chapel. *M.* Queen's lodgings (in 1235–6), rebuilt 1237–9. *N.* Corner tower towards the north, raised 1240–1. *O, P.* Norman towers raised 1240–1. *Q.* Tower. *R.* Rooms over *La Spicerie* gatehouse. *S.* Prince Edward's lodgings, built 1239, lengthened 1241. *T, T.* The royal children's hall and chambers, 1241. *V.* Tower of the Queen's seneschals, built 1244–5, raised 1252–3. *W.* Vice to tower from the bailey. *X.* Site of Queen's oriel and chapel, 1255. *Y.* Site of alley made 1258–9, rebuilt 1260–1.

The next important changes in the royal lodging were carried out in the reign of King Edward III, and consisted of the building of a new hall, kitchen and kitchen gatehouse, and of the conversion of the old hall into a great chamber. The chapel seems also to have been in part rebuilt, and the old half-timbered lodgings about the western court replaced by permanent buildings in stone. The chambers along the north front and in the towers were apparently only rearranged. The new disposition of the buildings can with some degree of certainty be recovered from the enumeration of the rooms on the account roll for 1363–5 (see pages 190 and 194–5), and is shown in the accompanying plan (Fig. 85).



2.

1.

Windsor Castle. The State Apartments.

1. *The Van Dyck Room, formerly the Queen's Gallery or Ball Room.*
2. *The Picture Gallery, lately the Zuccarelli Room, formerly the Queen's Withdrawing Room.*

1.

2.

Windsor Castle. The State Apartments.

1. *The King's Closet, formerly the King's Little Bed Chamber.*
2. *The Council Chamber, formerly the King's Great Bed Chamber.*

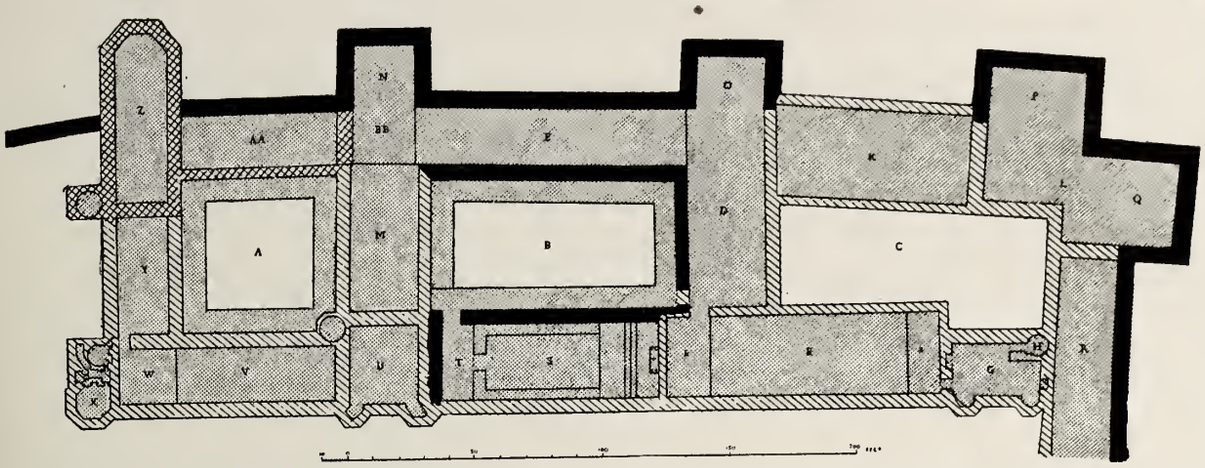


FIG. 85. BLOCK PLAN OF THE ROYAL LODGING IN 1377, SHOWING ALTERATIONS MADE BY KING EDWARD III.

The new work is indicated by simple hatching. *A*. Little cloister. *B*. King's cloister. *C*. Kitchen court. *D*. Great chamber. *E*. Painted chamber. *F*. Hall with (*a*) screens and (*b*) dais. *G*. Serving chamber over kitchen gatehouse. H. Vice from kitchen court. *K*. Upper part of kitchen. *L*. Kitchen offices, etc. *M*. Stairs and anterooms. *N*, *O*, *P*, *Q*. Towers. *R*. Chambers against east curtain wall. *S*. King's chapel. *T*. King's closet over ante-chapel. *U*. King's first chamber with the second chamber over, above *La Spicerie* gatehouse. *V*. King's third chamber. *W*. King's fourth chamber. *X*. Tower called *La Rose*. *Y*. Queen's first chamber. *Z*. Queen's second chamber. *AA*. Queen's third chamber with the mirrors. *BB*. Queen's dancing chamber.

No further change of note seems to have been made in the royal lodging until the reign of King Henry VII, when the three-storied block or tower, of which about one-half remains, was added at the north-west corner, astride and outside the Castle wall. Oriel windows were apparently also added to the rooms on the north of the eastern court. Under King Henry VIII the block called "the Prince's new lodging" was built on the north front between the polygonal thirteenth century tower, and the Norman tower east of it. It is also clear that the old disposition of the chambers had by now been somewhat altered and some of the rooms subdivided, and the arrangement of the royal lodgings *circa* 1545 was probably that attempted to be shown in the accompanying plan (Fig. 86).

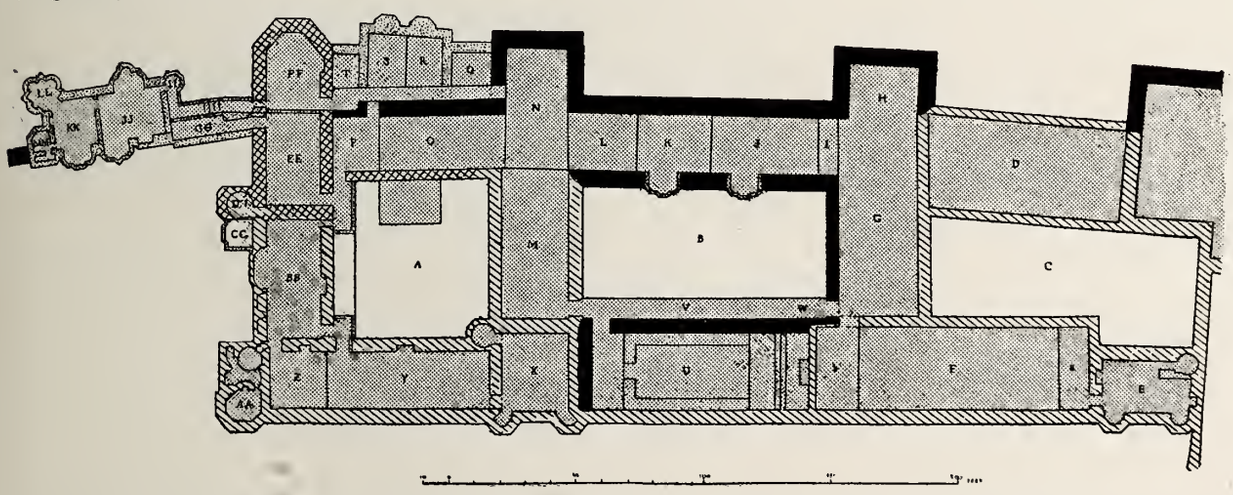


FIG. 86. BLOCK PLAN OF THE ROYAL LODGING ABOUT 1545, SHOWING ADDITIONS OF KING HENRY VII AND KING HENRY VIII.

A. Court. *B*. Court. *C*. Kitchen court. *D*. Upper part of kitchen. *E*. Council chamber. *F*. Great hall with (*a*) screens and (*b*) dais. *G*. King's great watching chamber. *H*. Tower. *I*. Halpace. *J*. King's chamber of estate. *K*. King's privy chamber. *L*. King's chamber of presence. *M*. King's dining chamber. *N*. King's great chamber and halpace (*c*). *O*. King's pallet chamber and halpace (*d*). *P*. King's closet. *Q*. Bayne tower over the Prince's new lodging. *R*. King's bedchamber over the Prince's new lodging. *S*. Siege of Rhodes chamber over the Prince's new lodging. *T*. King's stool chamber over the Prince's new lodging. *U*. Great chapel. *V*. Gallery. *W*. Place of stair from nether gallery with King's pew or closet over. *X*. Queen's watching chamber. *Y*. Queen's chamber of estate. *Z*. Queen's privy chamber. *AA*. *La Rose* tower. *BB*. Queen's great chamber. *CC*. Oriel. *DD*. Stairs on the Queen's side. *EE*. Queen's dining chamber. *FF*. Queen's breakfast chamber. *GG*. Queen's closet. *HH*. Halpace by closet. *II*. Queen's privy stair. *JJ*. Queen's pallet chamber. *KK*. Queen's bedchamber. *LL*. Queen's raying chamber. *MM*. The armory. ** Halpaces. The jewel-house, etc. extended over *GG* to *MM*.

The addition by Queen Elizabeth of the gallery extending from King Henry VII's tower into the north turret of the inner gatehouse, and certain minor alterations made by her, did not produce any material change in the arrangements of the royal lodging, which

continued much as before down to the reign of King Charles II. From a comparison of the plans it will be seen that the extensive rebuilding then carried out by Hugh May involved the destruction of half of King Henry VII's block and of the picturesque towers and chambers immediately east of it, including all the works of King Henry VIII. The rest of the chambers were also rearranged and decorated with painting and carvings, so as to form, with May's new rooms, the suite of what has since been called the State Apartments. The resulting changes are clearly shown on Plan II, while Plan V shows the changes made in the nineteenth century which represent the conditions prevailing now.

NOTES TO CHAPTER XXXI.

[1] The plaster ceiling of the grand vestibule is that of the staircase inserted *c.* 1800, which it supersedes. (See page 349 and Fig. 24.)

[2] It has not been thought necessary in the present work to enumerate the pictures in the various apartments, as they have all been duly recorded elsewhere.

[3] The southernmost of these is a sham.

2.

1.

Windsor Castle. The State Apartments.

1. *The Rubens Room, formerly the King's Withdrawing Room.*
2. *The Ante-Throne Room, formerly the King's Privy Chamber.*

Windsor Castle. Wood carvings by Gibbons and Phillipps in the State Ante-Room, formerly the King's Eating Room.

CHAPTER XXXII.

THE BUILDINGS ABOUT THE UPPER WARD (*Continued*).

THE ROYAL APARTMENTS.

The curious sham gatehouse called the Equerries' Entrance, built by Wyatville across the angle in front of the old Kitchen Gatehouse, opens into a polygonal lobby from which a tortuous passage on the south-east leads round to a staircase in the south turret. The stair leads up to an anteroom on the first floor, into which it opens by a wide archway. The sides of the stair are panelled, and both it and the anteroom have gothical plaster vaults of the Strawberry Hill type. From the anteroom a doorway on the north leads up a few steps to a low passage beneath one of the Chapel galleries, with a wide window towards the court. On the walls is hung a rare and valuable series of early Tudor and Yorkist portraits. West of this, and opening out of it, is an octagonal room in the north turret of the gatehouse. It has four narrow windows to the west, a fireplace on the east, and a second doorway on the north leading towards the Private Chapel. The walls are panelled door high, and the ceiling is also panelled. In the north side of the anteroom are two other doorways: one opens on to a vice up to the royal gallery of the Chapel; the other into a polygonal lobby with a door into the Chapel, and two others in the south side. The northernmost of these leads into the Crimson Drawing Room, and so to all the rooms in the north end of the eastern range.

The northernmost room is in the Brunswick tower, and is octagonal in plan, with windows in four sides and three doorways and a chimney in the other four. The ceiling is an imitation vault with leafwork bosses. The western doorway leads into a narrow passage or gallery which traverses the north side of the kitchen. It has a plaster vaulted ceiling and is lighted by six windows, opposite which are glazed recesses containing wonderful collections of Sèvres and other china. The north-west doorway opens into an anteroom and serving room, with a lift from the kitchen. The south-west doorway leads through a short passage into the

Dining Room. This is a fine and large room, over 40 feet long and more than 30 feet wide, with a triplet of windows to the north and a large oriel window looking east. In the south wall is a white marble chimneypiece with a portrait of Queen Victoria over, flanked by two sideboards, and a doorway leading southwards. Against the west wall, beside a door from the serving room, is a large sideboard, with a picture over it, of King Edward VII as prince of Wales and his brother the Duke of Connaught at Aldershot, given to Queen Victoria at the 1897 Jubilee. The walls are ornamented with strips of gilded carving, and the ceiling is an imitation flattened vault with panels and pendants. On the north side stands the magnificent silver-gilt wine-cooler made for King George IV by Rundell and Bridge from a design by Flaxman.

The Crimson Drawing Room, which comes next, is so named for the colour of the furniture coverings. It measures 64 feet in length by 24 feet in breadth and is lighted by a large oriel looking east and two smaller windows. At each end is a doorway, and in the middle of the west side a black marble and gilded brass chimneypiece flanked by bronze satyrs holding pairs of children. The walls are cream colour and gold, with crimson damask panels with portraits, notably of King Edward VII and Queen Alexandra. The coved plaster ceiling is of cream colour and gilding, and has suspended from it a fine gilt brass chandelier. The parquet oak floor bears the date 1854. The doorways and the spaces over them are decorated with gilt trophies. The south doorway leads into

The Green Drawing Room, also so called from the colour of its furniture covers and damask wall-hangings. It is 52 feet long, and has a deep quadrangular recess on the

east side, extending into the Chester tower, and lighted by a large bay window. The main portion of the room has a window at each end looking out upon the park. The recessed portion has a fireplace in the north side and an imitation one opposite, with mirrors over them. In the opening of the recess hangs a large gilt-brass chandelier. The west side has a doorway in each end, and a chimneypiece in the middle of gilt-brass and black marble with figures of satyrs. The walls are painted a buff pink and have panels inlaid with green damask. The flat ceiling is also buff pink picked out with gold and has a handsome coved cornice with gold scrollwork. The door at the south end opens into

The White Drawing Room. This is smaller than the other two, being only 37 feet long, and has but one window, a large oriel looking east. The west wall has two doorways (the southern one is a sham) and a black marble chimneypiece with gilt-brass ornaments. In each end of the room is also a doorway. The walls are coloured buff pink in panels picked out with gilding, and the flat ceiling is similarly treated. In the middle of the room hangs a large brass chandelier. The white needlework wherewith the chairs, etc. are covered gives name to the room. The three French cabinets by Gouthière which stand here are perhaps the finest of their class in existence.

Both the Green and the White Drawing Room have doorways on the west leading into a small Ante Room. This is lighted by a bay window looking into the court, and has a flat panelled ceiling with gilt ornaments. A doorway on the north communicates with the main staircase, and another on the south with the Long Gallery.

From the White Drawing Room to the Victoria Tower inclusive is the series of rooms forming the private apartments of the King and Queen. Like the suite to the north these rooms all have windows looking into the park, but besides intercommunicating in the old-fashioned way, they have a narrow passage behind from which separate access may be had to each, lighted by skylights from over the roof of Wyatville's main corridor.

The first room to the north is the King's Council Chamber (formerly the Artists' Room). It is oblong in plan with canted corners at one end, and lighted by a large east window. There are doorways in the canted sides, and two others with a chimney between on the south. The walls are covered with crimson damask, and the ceiling is buff and gold.

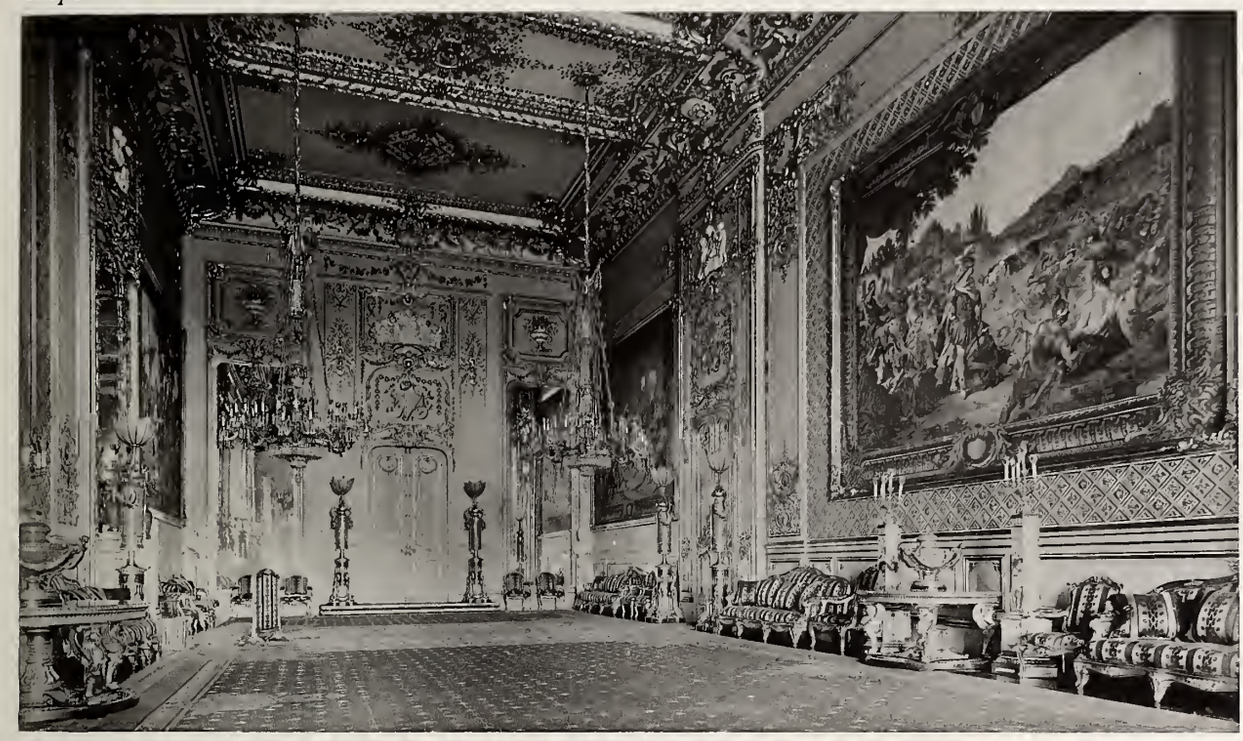
The next room, the King's Writing Room, occupies the first floor of the Clarence Tower. It was refitted for King Edward VII, and has the walls covered with white panelling and green satin above. In the north and west walls are deep recesses, and on the south a white and yellow marble chimneypiece. The window is a large one of three lights. The ceiling is a new one of moulded plaster. The doors in either side are of mahogany; that on the south opens into a narrow white panelled passage with a door on to the terrace and a loop over. In rear of the King's Writing Room is a waiting room.

The third room is called the Red Drawing Room, but its hangings, etc. are now of a pale green colour. It is lighted by an oriel and two other windows on the east, and has a white and gold chimneypiece in the opposite wall. There is also a doorway at each end. The ceiling and panelling are cream coloured with gilding.

The fourth is a small room lighted by an oriel window, with white panelling against the walls. The ceiling is cream coloured with gilding. In the north wall is a fireplace and a doorway, and against the west end is a large press. The south doorway leads into a narrow passage or lobby with a staircase to the floor above.

The fifth room is the King's Bathroom, and has the walls lined with white marble below and white panelling above, with a cippolino dado. The bath which is fixed against the south wall has a casing of the same material. On the north is a doorway and a white and grey marble chimneypiece, and to the east a window. The ceiling is coved.

Next to the Bathroom and entered from it is a white panelled passage within the Victoria tower. It leads eastward into the Queen's Bedroom, which is a charming apartment with a large window on the east, and walls lined with pink satin panels with gold frames. The chimneypiece is of white marble with gilt ornaments, and the doorways and ceiling white relieved with gilding. On the north is a doorway into the Queen's Bathroom, which was built outside the tower for Queen Alexandra in 1901. It is lighted by a tall window on the east. The bath is fixed against the north wall and cased with pink marble; the dado is of the same material. Behind the bath the wall is lined with white



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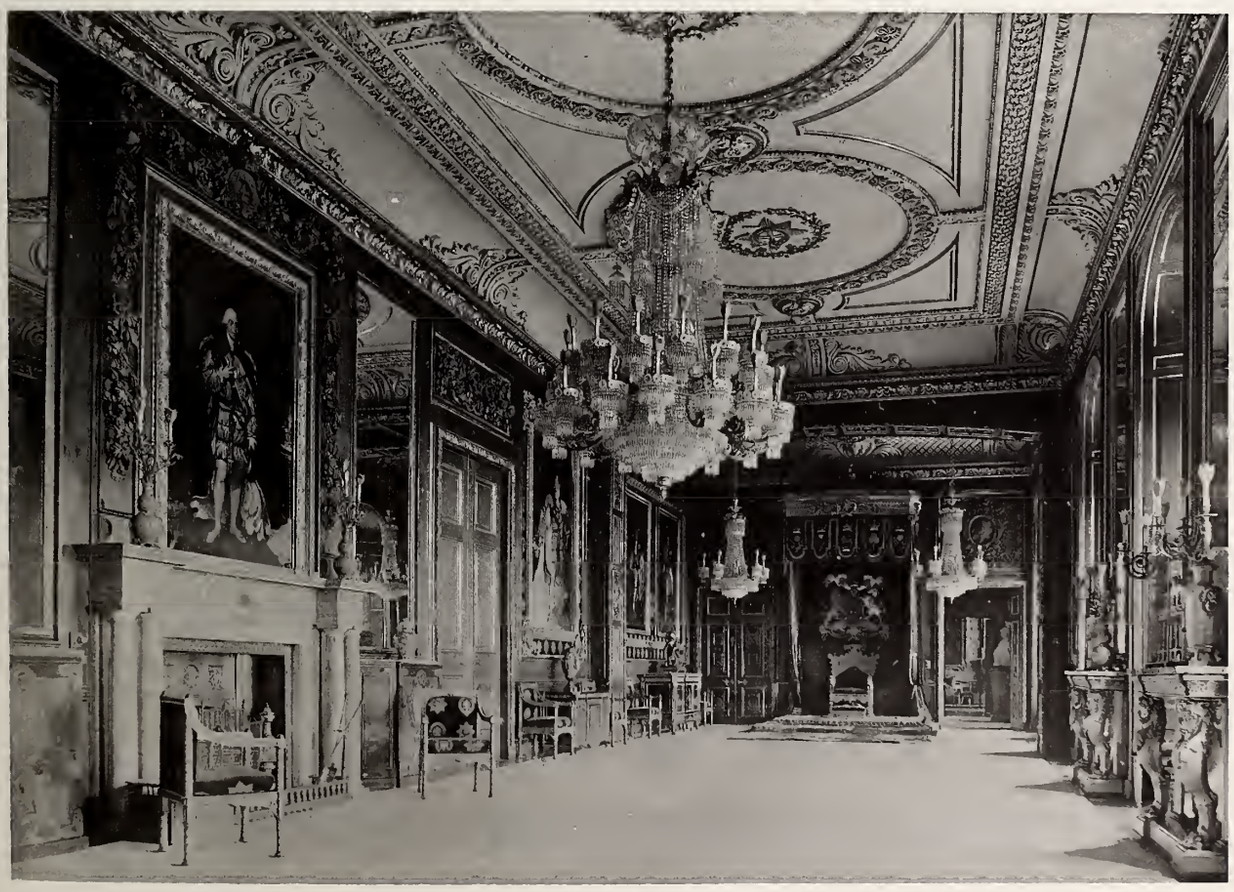

1.

Windsor Castle. The State Apartments.

1. *The Throne Room, formerly the King's Presence Chamber.*
2. *The Grand Reception Room, formerly the King's Guard Chamber.*

1.

2.

3.

Windsor Castle. Wood carvings by Gibbons and Phillipps in the State Apartments.

1, 2. *In the Throne Room.* 3. *In the Waterloo Chamber.*

marble, surmounted by a large picture painted in blue on white tiling representing Queen Alexandra's Embarkation, Landing, and Drive through the streets of Lisbon, in 1905, with the late King Carlos, by whom the tile picture was given to the Queen.[1] Opposite the bath is a chimneypiece of pink marble and white wood set in white panelling. The ceiling is white.

To the south of the Bedroom is the QUEEN'S DRESSING ROOM. This is lighted by windows on the east and south, and has a chimneypiece of white marble and gilt brass in the west side. The dado, doors, and ceiling are white relieved by gilding, and the walls are lined with cream-coloured damask framed in gold.

The QUEEN'S SITTING ROOM occupies the western half of the tower. It has a large oriel to the south, with a fine view over the park, and a smaller window facing west. The chimneypiece on the east side is of white marble, and the dado, doors, and ceiling are cream-colour relieved by gilding. The walls are hung with pale green satin. The room has doorways communicating with the passage on the north and the Dressing Room on the east, and has also a fourth doorway on the west.

The rooms in the upper floors of the Victoria tower are those now occupied by the royal children. They are all of the simplest character, and are reached by a staircase on the west side.

The whole of the royal apartments in the eastern range are traversed on the west by the Great Gallery or LONG CORRIDOR built against it by Wyatville as a general means of communication. The first section extends from the anteroom of the Green and White Drawing Rooms to the block of the Sovereign's Entrance, and is about 130 feet long and 16 feet wide. It is lighted by windows towards the court, and has a flat panelled ceiling with carved cornice, picked out with gold. On the wall side, between sundry doorways and fireplaces, are hung divers pictures and cases of miniatures. Other pictures are also hung between the windows.

The second section of the Long Corridor is deflected through the block over the Sovereign's Entrance, and is only 60 feet long. In the middle of its south-east side is a doorway from the Sovereign's Staircase. This staircase was contrived by Wyatville and is a double one, starting from a small lobby at its foot. This lobby opens from a spacious vestibule, entered from the porch across the angle of the upper ward. The staircase is triangular in plan, with walls panelled in white and gold, and a frieze midway with panels of the arms of all the Kings and Queens of England beginning with William the Conqueror, above which are hung French tapestries. The staircase has a panelled ceiling, with a long octagonal skylight in the middle. Between the doors on the landing is an elaborate niche with a marble statue of King Edward VI. From the front of this a bridge leads to the doorway into the Long Corridor. On the opposite side of the corridor is another doorway into the large room over the porch of the Sovereign's Entrance.

This room is now called the OAK ROOM, and has panelled walls and ceiling, all in the gothic style, of oak relieved by gilding. The room is semi-octagonal in plan, with three large windows overlooking the upper ward, and a grey marble chimneypiece at each end. The flat south-eastern side is hung with tapestries, and on the other five sides are portraits of Queen Victoria and her four daughters-in-law, the princess Alexandra of Denmark (princess of Wales, now Queen Alexandra), the duchess of Edinburgh, the duchess of Connaught, and the duchess of Albany.

Beyond the Oak Room the Long Corridor runs westwards for another 240 feet, of the same width and character as the other long section, and ends in a narrower piece about 40 feet long against Edward the Third's tower. Its course is interrupted by cross arches where it runs over George the Fourth's Gateway, and again just before it narrows. Beyond this point its line is slightly deflected.

The range of older chambers behind, which is traversed by the southern section of the Long Corridor, consists of two divisions: (1) a practically unaltered row extending nearly to the York Tower, usually occupied by members of the royal family; and (2) a further series, very irregularly disposed, continuing to the west end of the range, for the accommodation of foreign royalties and their suites. Like the private apartments of the King and Queen, the first named series has a separate passage of communication in rear, parallel with the Long Corridor.

Beginning on the east, a doorway from the Queen's Sitting Room leads through a narrow passage under the staircase to the Victoria Tower into a pretty room known as the PAINTING ROOM, long used by princess Victoria. It has a large window to the south, and a chimneypiece to the west of white marble and steel. Against the walls are cupboards for colours, brushes, and other painting materials, and above them cream-coloured damask and white shelving. The plaster ceiling is an elaborate Victorian one with cornice and dome. The doorways are sham sections of the walling.

The next room is called the AUDIENCE ROOM. It is entered from the corridor and has over the doorway a portrait of prince Octavius and the inscription: THIS CHAMBER WAS ALTERED AND DECORATED UNDER THE SUPERINTENDENCE OF HIS ROYAL HIGHNESS THE PRINCE CONSORT IN THE 24TH YEAR OF THE REIGN OF QUEEN VICTORIA. The dado, panelling, and doors are of satin wood, inlaid with arabesque scrolls in a darker wood and tile panels with the arms and crests of Queen Victoria and the Prince Consort. Similar heraldic tiles are also let into the dado. The chief wall panels contain under glass miniatures of the Royal Family from King Henry VII and his Queen to Queen Victoria. Above are inserted panel portraits of King George III and Queen Charlotte and their large family. The upper parts of the walls are covered with a paper with Garters and St. George. The room is lighted by a window on the south, and has a white marble chimneypiece in the east side, and north, east, and west doorways. The ceiling is elaborately modelled and domed, like that in the Painting Room, and has a cornice with busts of Kings and Queens. The dome has on a gold ground figures of St. George, St. Andrew, St. Patrick, and St. David, and from it is hung a glass chandelier.

In the passage outside, opposite the Audience Room door, is a round domed vestibule with skylight.

The next two rooms and that on the main floor of the Augusta tower form a suite consisting of a sitting room, a dressing room, and bedroom. All three have marble chimneypieces, and elaborate ceilings like those of the Audience and Painting Rooms, and are lighted by windows facing south. The sitting room has the walls covered with cream-coloured flowered damask, and the dressing room with white panelling; the doors of the latter have also glazed sketches let into the panels. The bedroom has white panelling and blue-green paper above.

The northern half of Augusta tower is fitted with a lift and stairs to the various floors.

The next three rooms also form a suite. The dressing room and the sitting room have papered walls with a white dado and doors, and elaborate plaster ceilings. The bedroom is similarly treated as to its walls, and has a nice panelled ceiling. The bathroom to this suite is placed in a recess on the other side of the passage, opposite the sitting room door.

The last room in this series is now detached from them and forms a bedroom to the sitting room on the main floor of the York tower. It has a cream and gold dado with papered walls, and an elaborately moulded ceiling like the rooms eastward. The chimney has a steel grate with bronze caryatids and verd-antique marble front. The room in York tower has a cream and gold dado, and walls covered with flowered yellow satin. The chimney is like that in the bedroom, and the ceiling is an elaborately panelled one in the Holbeinesque style with coved cells. A doorway on the east communicates with the sitting room through a curved passage (with the tower staircase on the north side of it) and has an opening from it southwards into a small circular chamber. This now forms a bathroom, but was originally part of the well of the Edwardian vice of the tower. Another doorway on the west opens from the tower chamber into a second bathroom, with a marble-lined recess for the bath along one side. A doorway from this leads into another bedroom in rear of the tower chamber, with mirrored doors, papered walls, and a high ceiling.

The next suite of rooms occupies the space over George the Fourth's Gateway and the main floor of the Lancaster tower, and has in the midst one of the principal staircases. The sitting room (over the gate passage) is one of the few in the Castle that remains as Wyatville built it, and is entered through a large gothical door inlaid with mirrors and surmounted by a curtained canopy. The chimneypiece is of dark-grey marble, and the walls

Windsor Castle. Wood carvings by Gibbons and Phillipps in the Throne Room, formerly the King's Presence Chamber.

2.

1.

Windsor Castle. The State Apartments.

1. *The Waterloo Chamber.*
2. *St. George's Hall, formerly the Great Hall and the King's Chapel.*

are covered with crimson satin above a gothic oak dado. Opposite the chimney is a large mirror in a gothic frame. The gothic panelled ceiling rests upon an elaborate vine-leaf cornice and is divided into compartments with roses, etc. The dressing room is a small square chamber (with one canted corner) on the west, with a slip of a bathroom to the north, and has doors from it into the bedroom in Lancaster tower, and through a small lobby into a second bedroom beyond. The larger bedroom has mirrors let into the doors, but is otherwise quite simply treated, as is the rest of the suite.

The end rooms of the range form another suite of three, called the Blue Rooms from the colour of the paper and hangings. They are small and low, but have white marble chimneypieces and white and gold doors.

To the west of the Blue Rooms are two staircases: one, a vice belonging to the large tower beyond; the other an ordinary square staircase. From both of these, as well as from Wyatville's narrow corridor on the north, access is gained to the large suite of apartments in the upper part of Edward the Third's Tower. The sitting room occupies the rounded part of the tower, and has a bedroom on the west, in the octagonal building on that side. To the north is a narrow passage leading from Wyatville's corridor, through an intermediate lobby, into the long ascending passage up to the Round tower, and north of this again are a bathroom and the lobby just mentioned. Beyond these, in the square part of the tower, is a large bedroom with a tiny bathroom to the east. The two principal rooms have panelled plaster ceilings, but otherwise the suite shows no features of antiquarian interest.

The rooms in the upper stories of all the towers, and the extensive series over the eastern and southern ranges, serve for the accommodation of the numerous members of the household as well as for the domestic servants. They are all of befitting simple character.

NOTE TO CHAPTER XXXII.

[1] From information kindly supplied by the Hon. Charlotte Knollys.

CHAPTER XXXIII.

THE EXTERIOR OF THE UPPER WARD.

PASSING out of the court by St. George's gateway and the barbican beyond, it will be seen that the former line of the ditch that ran all along the south side of the upper ward is now represented by green lawns and shrubberies. The large tower on the west here shows its rounded front to the field, of three stages divided by moulded string-courses; the uppermost stage has also a band of ashlar midway which represents the line of another string-course belonging to the addition of 1367–8. (Plates XLVIII and XCVII, 2.) The lowest stage has an original battering plinth halfway up, through which are cut three Wyatville two-light windows, with plain walling above up to the string-course. On this string is cut EDWARD III REX in modern lettering. Over this are three tiers of two-light windows with pointed heads, of which the second tier cuts through the second string-course and the third the ashlar band above. There is also a fourth tier of windows just beneath the battled parapet, pointed loops within square-headed openings. From the top of the plinth to the fifth course below the ashlar band the thirteenth century walling has been refaced with heathstone by Wyatville; above this line is the fourteenth century story of the tower. The square turret on the east face of the tower is contemporary with it.

Between King Edward the Third's tower and Wyatville's Lancaster tower is a stretch of walling with Wyatt quoins and parapet with a projecting basement story lighted by large two-light windows. Above are three large transomed windows, running through two stories, with blank shields in panels under the transom. The narrow set-back strip which continues the wall up to the Lancaster tower has like windows to those westwards in both stages. In front of all this part is a battering masking wall with battled parapet, built by Wyatville. (Plates XCVII and XLVIII.)

The Lancaster and York towers, with the archway and chambers between them, form the new gatehouse to the upper ward contrived by Wyatville. (Plate XCVII.) The Lancaster tower is wholly his, and consists of a square block, with a second in rear, divided into four stages crowned by a machicolated parapet. The lowest stage has on the front a pair of lights with a two-light window over; the second stage is filled by a tall pointed transomed window of two lights; the third by a pair of small square-headed windows; and the fourth stage has one similar light. There are also several small windows on the west face of the tower. The archway of the gate is a wide and lofty four-centred one, flanked by two pairs of small windows, one over the other, and by shields of the royal arms. Above the archway is "GEO R IV 1824." The second stage of the gateway has a large window like those on the towers, between two lesser, each of one transomed light; and the topmost story a row of three lights beneath a heavy machicolated battled parapet. The front of the York tower resembles that of its fellow, but the lowest stage extends further east and carries a stair turret extending up to the top of the third stage. This turret has modern quoins and loops, but is actually an addition made in 1367–8 to an older tower of late twelfth century date, which received at the same time a new and thicker front; it was then known as the "Blaketour."

From the York tower to the next, now called the Augusta tower, the Castle wall is battered up to the springing of the heads of the main windows, which are set in recesses cut out for them. (Plate CXX.) The wall here is three stories high and has in the lowest story a row of four two-light square-headed windows. The main floor is also lighted by four windows, of the same pattern as those to the State Apartments. The string-course

1.

2.

Windsor Castle. Wood carvings by Gibbons and Phillipps in the State Apartments.

1. *In the Waterloo Chamber.* 2. *In the State Ante-Room.*

Windsor Castle. Exterior of the Upper Ward from the south-east, showing the Victoria Tower, etc.

over these is modern, but the wall is ancient and of the fourteenth century up to six or seven courses higher. The rest of the topmost story is modern, together with its battled parapet, and contains a row of four square-headed lights. All three tiers of windows are insertions by Wyatt.

The small square tower, now called Augusta tower, which comes next, is in substance late twelfth century, but it was new-faced by Wyatt, who also removed its topmost story and inserted windows in the front like those right and left. The tower has a battering plinth and is divided into four stories by string-courses.

The rest of the southern range up to the large corner or Victoria tower repeats all the features of the block west of Augusta tower, but is not battered as to its lower portion. It is pierced by five windows on each floor,[1] all Wyatt's work, but is itself of late twelfth century date.

From the outer angles of Augusta tower low walls extend to the York and Victoria towers and enclose a narrow raised terrace before each of the intervening blocks of building. In front of these again is a much wider terrace, formed originally in 1678–9, in which year an ornamental sundial (now lost) was set up on it.

The large square tower at the south-east angle of the Castle, now called the Victoria tower, was built in 1677–9 by May,[2] on the site of an older tower, probably of the twelfth century. It was, however, much altered by Wyatville, who is responsible for all the windows as well as the heavy machicolated parapet and the addition behind towards the upper ward. (Plate CXX.) The west face has four tiers of windows, all of two lights ; that to the main floor being transomed and square-headed with smaller upper lights. The two uppermost windows are also transomed but with pointed heads. The south front has two pairs of uncusped square-headed lights to the basement, and over them two two-light square-headed windows. The main floor is lighted by a large corbelled-out oriel of three transomed lights with ornate parapet, and by another transomed square-headed window. The windows of the two higher floors are pairs like those on the western face. The east face of the tower resembles the south, but has a second square-headed window to the main floor instead of an oriel. From this same level a bathroom has lately been built out northwards, lighted by a transomed square-headed light, and as to its basement by a cinquefoiled light.

From the Victoria tower northward the Castle wall is ancient, probably of late twelfth century date, with remains of a batter. It has in front a raised terrace, formed by a recently built series of offices lighted by pairs of loops.[3] Above this show a number of loops lighting a passage within, and over them a row of windows to the principal story. These consist of (1) a two-light transomed window inserted by Wyatville, (2) a single light transomed opening by Wyatt, (3) a large and handsome oriel, and (4) a second large oriel with ornate parapet, flanked by two other windows. Beyond these across the angle is a porch with doorway on to the terrace. All the oriels are Wyatville's. The upper part of the wall has a row of five modern pointed loops, with string-course and battled parapet.

The Clarence tower, which comes next, is in substance of twelfth century date, and has a deep battering plinth, but vertical at the base and there showing in front a round-headed relieving arch covering a modern light. (Plate CXXI.) Over this on the main floor Wyatville has inserted a large and pretentious oriel, which has between its supporting corbels three lights to a chamber within. Above the oriel is a large two-light pointed window and higher up a small square-headed opening. The battled parapet is modern. On the south face of the tower, just above the first string, is the pointed arch of an old opening, now walled up. (Plate CXX.)

From Clarence tower eastwards as far as Chester tower the Castle wall has apparently been refaced by May, and has a Portland stone band below the main floor windows. The principal openings in it are (1) a tall one by Wyatt, half door, half an imitation window, with pointed head, (2) a square-headed transomed window of three lights and tracery, (3) a similar window of two lights, (4) a large oriel of four main and two side lights with traceried parapet, and (5) another window like (3). Under (3) is a square-headed light, and below the oriel a pair of trefoiled lights. (Plate CXXI.) All these openings except the first are Wyatville's.

The space in front of this part is one of the terraces formed early in the seventeenth century, with a flight of steps at each end down to the main terrace below, but both wall and steps seem to have been reconstructed by Wyatville in place of those built by Queen Anne.

The Chester tower, as it is now called, was largely rebuilt by May in 1679–80 on the site of one of the twelfth century towers. It is square in plan, with Portland stone quoins, and stands upon a battering base which possibly formed part of the older structure. The front seems to have been refaced by Wyatville and has a large oriel of his with upper windows arranged to match those in the Clarence tower. (Plate CXXI.)

The Castle wall to the large north tower is either a rebuilding of May's or older. It is pierced by three of Wyatville's two-light square-headed windows with tracery in the heads and loops over, and also contains a very large oriel of his with an upper story, and ornate parapet joining on that of the main range. The enclosing wall in front of this part is May's work. (Plate CXXI.)

The large square tower at the north end of the east front, now called the Prince of Wales's tower, was partly rebuilt in 1679–80 by May, to whose work the east and north sides and the Portland stone quoins belong, but the south wall is ancient and shows portions of old string-courses and in one place a blocked loop. The battering base of the east side may also be old. The tower has in front a pair of lights to the basement, and on the main floor a large square Wyatville oriel with three pairs of lights under between the corbels that carry it. (Plate CXXI.) The two upper stories have each a pair of pointed windows and the whole is crowned by a simple battled parapet. The north face of the tower is masked up to the first floor by a block of offices added by Wyatville ; but above this is a large triple window, also his, and higher still two ranges of pairs of windows like those facing east. The added block at the foot of the tower has a pointed loop to the ground story and a trefoiled light to the main floor.

The broad ditch shown in Hollar's view as traversing this front of the Castle was replaced in 1676 by the present " East Terrace." This is 430 feet long and abuts at either end against extensions eastward of the north and south terraces. These are prolonged beyond it and combined as five sides of an octagon which encloses a sunk[4] Italian garden. This enclosure was constructed and the garden laid out by Wyatville. A descending flight of steps from the terrace was made at the same time. Under the northernmost section of the garden terrace is the orangery.

The north front of the Castle (see Plate XLVI) is bounded on the east by the lofty octagonal Brunswick tower, built by Wyatville on the site of one of the original late-Norman towers. It is four stages high. The lowest stage, which is battered, has on each of its three free faces a heavy square-headed two-light window. The next or principal stage shows three tall pointed transomed two-light windows, with a pointed cinquefoiled light over each in the stage above. The topmost stage has two tiers of windows, the lower plain pointed lights, and the upper square-headed loops. The whole is crowned by a bold machicolated parapet, within which rises a stack of chimney shafts.

From the Brunswick tower there extends westwards to the next, or Cornwall tower, a two-storied gallery which masks the kitchen behind. The ground story has a row of six two-light square-headed windows, with transoms and panelling under, and the upper floor a like row of taller windows with hoodmolds. Above is a plain battlement.

The Cornwall tower stands approximately upon the site of one of the original towers of the Castle wall destroyed by May, and is a characteristic work of Wyatville. The ground story has a row of square-headed windows to the chambers within, but the main front is nearly filled by a broad and lofty window of five lights with two transoms and traceried head, carried upwards considerably above the tops of the flanking buildings. Over it is a tall battled parapet.

From the Cornwall tower there extends westwards one of the oldest ranges of building in the Castle. Its outer wall is probably late twelfth century in substance, but has its base masked by modern offices, with a row of Wyatville two-light windows above. The upper floor shows also a row of eight large square-headed windows, inserted by Wyatville in place of earlier openings by May.

Windsor Castle. The East front of the Upper Ward, with the East Terrace and part of the Garden.

The large block which sets forward as far as King Henry VII's tower forms the front of May's Star Building, but it has been so much altered that hardly any of its original features are left. The front was considerably changed in appearance by Wyatt, who gothicized it by adding octagonal turrets at the corners and putting in new windows throughout. To the first and second stages these are square-headed and of two lights; to the third stage tall and pointed with transoms, and to the attic story square-headed like those in the lower stages. Wyatt also battled May's plain parapet and obliterated the doorway in the ground story. Under Wyatville both turrets were destroyed: that to the west being shortened up to a mere "pepper-box" rising from the parapet level, while at the east end a new block was brought forward, called George the Fourth's tower. This has on the ground floor a wide four-centred archway, flanked by tall pointed two-light windows, each with two transoms. Above this on the main floor is a large three-sided oriel with four traceried lights to the front, and one on each flank, and a traceried parapet. Over this again is a pair of two-light square-headed transomed windows, and the whole is finished by a battled parapet. This added feature takes the place of three tiers of the older windows. More recently there have been corbelled out from the principal story two water-closets in connexion with the chambers within. Each is lighted by a square-headed two-light window. The aspect of the north front before the changes above described is well shown in Plate CXXII from a drawing by Paul Sandby made in 1777.

FIG. 87. WYNNE'S SUNDIAL ON THE NORTH TERRACE, SET UP IN 1680, WITH STONE PEDESTAL CARVED BY GRINLING GIBBONS.

The external features of the buildings immediately westwards of the Star Building have already been described.

The great terrace along the north front which forms so striking a feature of the Castle was originally begun by King Henry VIII, who, between 1533 and 1535, built here along the top of the cliff his "new wharf" or "King's new walk." It was largely a wooden structure, bordered by posts and rails, with a footbridge across the Castle ditch at its east end. This terrace was reported in 1572 to be "in verie great ruyn" and the "Timber wourck thereof for the moste parte is rotten and cannot stand an other yeare." It was accordingly replaced by Queen Elizabeth by a more permanent structure in stone, the interesting story of which has been already told.[5] It was begun in 1574 and finished apparently in 1578; and consisted of two sections divided by a gate: a western 283 feet, and an eastern about 530 feet long, extending over a two-arched bridge and ending in a banqueting house and steps down to the park. This banqueting house, which replaced an older one, probably of King Henry VIII's building, was taken down in 1636 and the gatehouse shown in Hollar's bird's-eye view set up in its stead. The whole terrace was largely reconstructed in its present form for King Charles II, who extended it westwards to the Winchester tower and built the broad bastion which is broken out in front of his Star Building. The east and south terraces were formed about the same time. The later extension of the north and south terraces around the garden has been noted above.

On the north side of the enlarged terrace is a sundial,[6] upon a handsome shaft of Portland stone carved with swags of flowers, and acanthus leaves round the base (Fig. 87). The dial is engraved with "Henricus Wynne Londini fecit," and in the accounts for 1679–80 is an item of £20 paid to

Henry Winn for a large brasse horizontall dyall placed at ye end of ye north tarrace & for a journey to Windsor to place it upon ye Pedestall.

The latter is the work of Grinling Gibbons, who was paid the same year "for cutting & carveing ye Mouldings & Ornaments for the Pedistall of the large Dyall in the North Terrace." The height of the pedestal is 3 feet 4⅝ inches.

NOTES TO CHAPTER XXXIII.

[1] The fifth window of the lowest tier serves also as a doorway to a flight of steps down to the terrace.

[2] The extent of his work is marked by his Portland stone quoins.

[3] The lower part of the front wall dates from the beginning of the eighteenth century.

[4] The level of the garden is actually that of the park, out of which it is taken, and its sunken appearance is of course due to the raised terrace that surrounds it.

[5] See *ante*, pages 270–273.

[6] The following notice of this sundial is not without interest: "At the East End of the Terrace there is a Bowling Green, and a Draw-Bridge at the Bottom. On the West there is a very curious Sun-Dial, erected on a Pedestal, by the Order of King *Charles* II. which was made by one *Henry Wynne*, whereon all the Points of the Compass are particularly delineated, at which Place a Centinel always stands, and when any unguarded Spectator claps his Hand upon it, he claims, by Dint of Custom, Sixpence as a Forfeit." George Bickham, jun., *Deliciæ Britannicæ* (London, 1742), 142.

APPENDIX TO CHAPTER XXXIII.

Mr. H. Avray Tipping has kindly called the author's attention to the interesting and important account of two visits to Windsor Castle published, with an introduction, by the Hon. Mrs. Griffiths in "Through England on a Side Saddle in the Time of William and Mary, being the Diary of Celia Fiennes." (London, 1888.)

The account of the first visit, which describes the State Apartments, was written apparently between 1697 and 1700, and may usefully be compared with the notes already printed on pages 335—341.

The account of the second visit, written between 1708 and 1713, gives a minute description of "the box" which Queen Anne had lately bought of the Lord Godolphin, and was afterwards enlarged and converted into the Queen's Lodge for Queen Charlotte about 1778 (see page 347).

Celia Fiennes begins by describing St. George's Chapel, after which she continues:

"[p. 236] From thence I proceeded on to ye Castle wch is the finest pallace ye King has Especially now White hall is burnt; but that was old buildings and unless it were the banqueting house and the apartment which our good Queen Mary beautifyed for herself that was never soe well as Winsor. You Enter in through a gate: on the right hand is a tower which is built wth Redouts and walks round it as was Durham Castle. Its 120 stepps up where is the Guard roome hung with armes, thence a Dineing roome and two bed Chambers, one wth a half bedstead as the new mode, dimity wth fine shades of worstead works well made up—there are good Pictures. The next roome has such a bed but that is fine Indian quilting and Embroidery of silk. The tower on the Leads is as many stepps more, I walked round it and Could see a Great prospect of the whole town and Winsor Forest. . . . Upon this tower wch is most tymes moist, all in the walls grows ye best maiden haire both white and black, wch is an herb much esteemed for Coughs and to put into Drinks for consumption.

Thence I proceeded on to a Large Court Like the Quaderangle at Christ Church College in Oxford, or Trinity in Cambridge, in the middle of which is a statue of King Charles ye Second on horseback all of brass, and is railed [p. 237] in wth Iron spikes; round this Court are the Buildings wch are ye severall appartments of the Lords of ye bed Chamber, and the Ladies; also one side is the Lodgings belonging to the princess Ann of Denmarke wch are all of stone and well built and beautifyed. In the middle you Enter a Large pair of iron gates finely Carv'd into a paved Large space supported wth several rows of Stone Pillars, and ascending up Large Staires, which Enters you into the Queens Guard Chamber hung full of armoury, wch is so Exactly set, the Pikes set up like Pillars and such distances, ye muskets Laid a long one above the other ye boxes for ye powder, and the Edge of ye Cornish is Pistols set as thick as they can be set, and above it are drums and helmets and back and breast armour. The Chimney piece is of ye same; swords in the middle, there poynts turned outward, with a round of Little Pistols set Close in quarter Circle; its all exactly uniforme and very handsome. Next into a noble Hall wch has very fine paintings, this is the Standard for Curiosity in all places

Windsor Castle. East end of the north front of the Upper Ward, from the north terrace, in 1777.

From a drawing by Paul Sandby in the Royal Library.

you see painting, its done by the same hand did the paintings att Winsor. The top is full of all sort of varietys, in the middle is King Charles's Picture, ye sides are all descriptions of Battles, and between Each Picture in the Pillars is ye George and Blew garter and Starre, at ye upper End is the Large Picture of St. George Encountering ye dragon and at the Lower End is ye picture of ye King that first Instituted this order of the Blew garter, and in putting it on himself on his son, who was just returned victor from some Considerable Battle. . . . From this roome I Entred into ye Chappel under the gallery or Closet the King and Queen sets in at prayers, this was supported by four Brass Gyants or Else painted Like Brass. This seate of ye Kings Lookes into ye Chappel, its Crimson velvet, all the inside and Cannopy wth ye Cloth wch hung over it all alike Richly Embroyder'd with Gold fring. This is the house Chappel [p. 238] and is Exceeding beautifull, ye paintings of the rooffe and the sides which is ye history of Christs miracles his Life and the good that he did in healing all distemper, wch are described at Large here and Lookes very Lively. There is alsoe the most Exactest workmanship in ye wood Carving, which is as the painting the pattern and masterpiece of all such work, both in Figures, fruitages, beasts, birds, Flowers, all sorts, soe thinn ye wood, and all white natural wood without varnish. This adorns the Pillars and void spaces between the paintings, here is as Great quaiety so much for Quantety. There was a pretty alter at ye upper end and two gallerys for ye musick.

Thence I went up staires into a Large dineinge roome, Damaske Chaires and window Curtaines, wanscoated, and severall fine pictures. The Rooffe of this was well painted also, but they are soe Lofty its enough to Breake ones neck to Looke on them. Thence into a Gallery full of Pictures wth a Large Looking Glass at ye End. Thence into ye Drawing roome where is the Large Branch of silver, and ye sconces round ye roome of silver, silver table, and stands, and Glass frames and Chaire frames. Next is ye queenes Chamber of state, all Indian Embroidery on white Sattin being presented to her by ye Compy. On it is Great Plumes of white Feathers, there is very good tapistry hangings full of gold and silver, but they are Large old Figures. Here's a silver table, and stands, and Glass Frame. There was a raile set a Cross at ye beds Feete wch reached Each side of ye roome, made of sweate wood frames and open Wires in ye middle, and was to be Doubled together in Leaves as a screen ; this was instead of ye raile use to be quite round ye King and queens beds to keep off Companyes Coming near them.[1]

Thence into an anti-roome through a Little Gallery or passage, thence into ye Kings dressing roome almost all Glass ; ye Chimney piece is full of Great stone heads in nitches or hollows made for them, of some Emperours. Ye windows of all ye roomes are Large sashes as big as a good Looking-glass and are all diamond Cut round the Edges, the height of ye windows makes them Looke narrow. [p. 239] Thence into the Kings Constant bed Chamber, being one of ye halfe bedsteads of Crimson and Green damaske, inside and outside the same hangings, and Chaires and window Curtaines the same ; it was Lofty and full with good Fringe, and there was such another screen or raile at ye Feete of the bed that tooke ye Length of the roome as in the queens Chamber ; here was tables, stands, Glass frames, Gilt gold, fine carving on the Chimney pieces, both here and in ye queens appartment. Ye next was ye Chamber of State wch is noble. Indeed, very Lofty and painted on ye roofe as they all are. The bed was green velvet Strip'd down very thick with Gold orrice Lace of my hands breadth, and round the bottom 3 such orrices and Gold Fring all round it and gold tassels ; so was the Cornish. The inside was ye same, at the head piece was Like Curtaines Fringed round wth gold and tyed back wth Gold strings and tassells as it were tyed back and soe hung down in the middle, where was the Crown and sypher Embroyder'd ; the hangings ye same and such another screen a Crsse the roome to secure the bed from ye Common. Next this is the drawing roome of state, the Cannopy and throne and ye part behind is all green velvet Richly Embroyder'd with silver and Gold, of high Emboss'd work, and some Curiously wrought Like needlework that you Can scarce see ye Ground or stuff its wrought on, and the Crown of Crimson velvet Embroyder'd just over the Chaire or throne of state ; the Footstoole the same, wch was all set on a half pace or part raised above ye rest as the manner is, with a fine Carpet over it. The Cannopy was so rich and Curled up and in some places soe Full it Looked very Glorious, and was newly made to give audience to the French Embassadour to shew ye Grandeur and magnificence of the British Monarch—some of these Foolerys are requisite sometymes to Create admiration and regard to keep up the state of a Kingdom and nation.

Thence I went into the Common audience roome, where was a throne on such a raised space wth a Carpet. This throne and Canopy and ye back with Stooles and Chaires was Crimson and Gold Coullour'd Figured velvet. Out of [p. 240] this I Came into a Large roome for people to wait in, painted with black and white and gold—Description of some Fights and men in armour. Thence into the Kings Guard Chamber wch is deckt as the Queens, the walls being adorned wth ye severall armes put in Exact order, only in ye pillars or spaces here they hang the Bandaleers which holds their powder. In the mantle piece there was noe difference, but in ye middle was the starre and soe set about with ye pistols and swords. Thence I descended Large staires of stone, and soe through a Court back to ye walk of pillars, and soe through the Large iron gate[2] into the Courts one without another all built round."

Celia Fiennes's account of her second visit to Windsor is as follows :

" [p. 306]. I drove by some of the Forest and the parke and came in another way into town by ye Castle across K : Charles's Walk. In the Castle yard is a Little box the queen has bought of Lord Godolphin. The garden joyns to the Duke of St Albans for a little retreate out of ye Palace. You Enter a Brick Court, on the Left is a Little Guard roome, on ye Right a Row of roomes wth Chambers over them for the Kitchen and Pastry and Butteryes, and a Little garden pailed in. Then you go on, and on the Left hand Enter the house into an Entry : on the Left is a little parlour for ye Ladies of honour to dine in, beyond that Back Staires Pantry and a Cistern or Place to Wash things in ; by that is the guard roome, under it the Cellars.

On the Right hand is a Large Antyroome for persons to wait, where are Marble tables in ye Peeres between the windows ; white damaske window curtaines and cane chaires. Next it is the Dineing roome some stepps down, where was red silk Curtaines Chaires and stooles and Benches round the roome all red silk, wth same coulld orrice Lace ; here was a white marble table behind the doore as a sideboard, and a Clap table under ye Large Looking Glass between the windows. Next this was a drawing roome ; both these roomes were hung wth small Image Tapistry very Lively and Fresh, here was Crimson Damaske window Curtaines, Chaires and stooles. The next was what was Prince George's dressing roome, hung, and window Curtaines Chaires and stooles, all wth yellow damaske, wth marble Chimney pieces as all ye Roomes have of Differing Coullrs black white, grey, rance &c. &c. Large Looking-glasses ; all the roomes in all [p. 307] ye house is plaine unvarnished oake Wanscoate which Lookes very neate. Wthin the dressing roome is a Closet on one hand, the other side is a Closet yt leads to a little place wth a seate of Easement of Marble wth sluces of water to

wash all down. There is a back doore in ye dressing roome, to a little anty roome with presses, a little Wanscoate table for tea, cards or writeing, so to a back staires ;—the Queen's appartment is over it. From ye Greate Staire at the Entrance of the house Lands you in a passage that Enters—the anty roome is Crimson damaske curtains. Great chaire and Stooles and Benches : the same next it. The presence roome here is Figured Crimson Velvet window Curtaines, Chaires and stooles ; here is the Q. A Wife to K. James the First at Length in her Rideing habit, by her horse and three or four Couple of hounds—these were hung wth Fine tapistry as the two below.

Next this was the Queen's bed Chamber, hung, the bed, window-curtaines the same, all Rich Crimson Damaske. Here was the screen round the bed as the manner is to all the Soveraignes beds. Over the Chimney was Prince George's Picture and by the side of the bed was the Duke of Glocester's in an oval. Thence into a Dressing-roome hung with Divers Coull^d^ flowered sattin, chaires and stooles the same, Fine Flower'd muslin window curtaines, A fine Little high screen burnt jappan of 4 Leaves, another Chimney screen wth 4 Leaves of the stone work in Figures—Indian. Out of this was ye Queens Closet just over Prince Georges but y^t^ was Locked. The other side was a little waiting roome to Just such marble seates of Easem^t^ wth the sluces of water as that below was in the Queens bed Chamber. Overright ye Entrance of the dressing-roome was another Little Closet with the tea Equipage, and under that was such a Little tea roome within ye drawing roome. Here in the dressing roome was a back way to a little waiting passage, with presses and such little wanscoate tables ; this Leads to the back staires where there is one bedchamber. The Queen's appartment Fronts the garden ; out of the drawing roome you come on a terrass of Gravell, then descend stepps down a green banck to a large green [p. 308] space that has 4 bench seates painted white ; behind them is a Green bank, and a Large space of green on Either end fill'd with trees, Lawrell Frilleroy, Cyprus, yews, heads a Pirramids, and Mirtles. This is Fenced with iron palasadoes painted, to another garden cut in squares and Figures, with all sorts of Flowers and greens, which has at ye End a Cut hedge and Leads on to a sort of orchard with dwarfe trees. These gardens and orchards is in Gravel Walks and Long green walks, in variety as such a thing in miniature can admitt."

NOTES TO APPENDIX.

[1] In the accounts for 1679-80 is a charge of £36 16s. for "iij^e^ Screenes made of Cedar & Brasse Wyer to sett about ye bedds in ye Kings great beddchamber, little beddchamber, & ye Queenes bedchamber," which were clearly those seen by Celia Fiennes. See page 320.

[2] This was the "handsome gate of iron at the chief entrance under the clock" ordered in 1678. See page 318.

CHAPTER XXXIV.

CONCLUDING CHAPTER.

It will be useful in this concluding chapter to summarize the successive changes which the Castle has undergone since the first choice of its site in the manor of Clewer in the eleventh century, and to refer to several points connected with the buildings that have not been discussed in the foregoing pages.

The Castle of Windsor mentioned in the Domesday Survey was a palisaded earthwork of unusually large size, and was raised by William the Conqueror as one of the great series of fortresses which he planted all over England to help him to complete the Conquest. Within the Castle were probably at least a hall with its kitchen, a chapel, and a lodging for the King.

During the reign of King Henry II the "King's houses," as his lodging was called, were enlarged, and the timber defences of the Castle replaced to a great extent by walls and towers of masonry, including probably the Great tower on the mount.

The new defensive works were completed by King Henry III, who, in consequence of the hurt sustained by the Castle during the siege of 1216, built the existing western wall with its three towers, and added other walls and towers to strengthen the defences of the Great tower. King Henry also built a lodging for himself and his Queen, with a cloister and a chapel, near the great hall (which he practically rebuilt) in the lower bailey, remodelled the old Norman lodging in the upper bailey, and added thereto ranges of half-timbered chambers for his Queen and family.

In 1344 King Edward III began to build in the court of the upper ward a large hall called the Round Table for the feasts of an order of chivalry. But on his return from France in 1348 he founded instead the Order of the Garter. For the purposes of this the chapel of King Henry III in the lower ward was refitted and new roofed; a revestry, and a chapter-house, with the warden's lodging over, were built on the east of the cloister, and a two-storied range of lodgings for the canons and their vicars was erected to the north of the cloister where once stood the old royal lodging, which had some years before been much injured by fire. A vaulted porch with the treasury over was likewise built on the west of the cloister, and the cloister itself rebuilt. King Edward also built a belfry on the south side of the lower ward, with lodgings adjacent for the clerks of the chapel; he also remodelled the towers in the middle ward. In the upper ward King Edward rearranged the old royal lodging, replacing King Henry III's half-timbered additions to the Norman lodging by new work in masonry, and building a new hall and chapel over vaulted undercrofts. He likewise raised permanent ranges of chambers against the east and south sides of the upper ward, as well as new gatehouses on the west and on the south, and another into the kitchen court. Pending the completion of all these works lodgings were formed for the King and Queen within the High or Round tower.

During the reign of King Henry V a hall and new lodgings for the vicars were built in the lower ward, and in that of King Henry VI the ascent to the High tower or Donjon was in part reconstructed.

To King Edward IV is due the foundation of the magnificent chapel of St. George in the lower ward, but only the quire was roofed in at his death. He likewise added the circuit of wooden houses about a new cloister for the vicars at the west end of the new chapel. During the reign of King Richard III the quire stalls were set up.

King Henry VII completed the chapel of St. George, and rebuilt as a lady chapel the old chapel of the Order of the Garter eastwards of it. He also added to the royal lodging in the upper ward the tower-like building within the inner gatehouse, which still remains in part.

Under King Henry VIII the outer or great gatehouse of the lower ward was built anew; the "new wharf," in the form of a wooden terrace, constructed along the north front of the upper ward; and the royal lodging repaired and enlarged. Master James Denton, one of the canons, likewise built at his own cost a hall called the New Commons on the north side of St. George's chapel, for the use of the choristers and chaplains.

In the reign of King Edward VI a handsome conduit-head or fountain in connexion with a new and proper water supply was raised in the upper ward.

To Queen Mary is due the conversion and extension of the buildings against the Castle wall to the south of St. George's chapel as lodgings for the Poor Knights of the Order of the Garter.

Queen Elizabeth rebuilt at great cost the chapel in the royal lodging; reconstructed in stonework the north terrace or wharf formed by her father; and substituted stone bridges for the drawbridges before the Castle entrances. She also added a gallery, now part of the royal library, on the north side of the upper ward, between Henry the Seventh's tower and the inner gatehouse, with a wide upper window from which she might view the tennis play on a new court to be constructed on the terrace.

During the Commonwealth the Castle was kept in order, and the Protector, Oliver Cromwell, at times inhabited it. A block of additional houses for the Poor Knights was built at the west end of the lower ward by the beneficence of Sir Francis Crane.

The reign of King Charles II is marked by the extensive changes made from 1669 onwards in the royal lodging. A large part of this was then pulled down and rebuilt, and the rest refitted to form a splendid range of state apartments for the King and Queen, decorated with wonderful carvings by Gibbons and Phillipps, and gorgeous ceilings painted by Verrio. The other ranges of buildings and the towers about the upper ward were likewise remodelled or refaced, and terraces constructed along the east and south fronts in continuation of that on the north.

Further extensive changes and rebuildings were planned by King William III, but never carried out.

Queen Anne began the laying-out of the grounds about the Castle, but her work did not extend further than the making of a garden, which was never finished, below the north slopes.

During the rest of the eighteenth century Windsor Castle was much neglected, and finally fell into such disrepair that houses had to be built outside it to the south for Queen Charlotte and her daughters.

About the year 1800 the State apartments were begun to be gothicized by Wyatt, but the illness of King George III caused the work to be stopped before it had gone far.

While George IV was King a great scheme of remodelling and rearranging the whole of the buildings in the upper ward was taken in hand by Sir Jeffry Wyatville, under whom they assumed their present aspect; the Round tower was also raised to double its former height. Though many of Wyatville's changes were of a character destructive of much old work, the result was to convert a rambling medieval house into a dwelling of more comfort and of greater picturesqueness of outline.

More destruction was carried out during the reign of Queen Victoria, when Denton's New Commons and other buildings north of St. George's chapel were pulled down to clear the site. Crane's Buildings in the lower ward were also removed by Salvin to make way for the existing guard-house. Salvin was likewise largely responsible for the refacing of the towers on the western wall, and for the ugly conical capping that still disfigures the Clewer tower. Extensive works of restoration by Sir G. G. Scott greatly altered the aspect of other buildings in the lower ward.

Despite all these works the Castle still contains important remains of all the periods mentioned, including considerable parts of the Norman structures of King Henry II.

As regards the Castle as a whole it must not be forgotten how it has been in continuous occupation from its beginning until now, and that its unusually large size places it in the very forefront of the great castles of the world.

There are sundry of its features too that deserve special attention, such as its fine series of twelfth and thirteenth century towers; the dated buildings of the fourteenth century in various parts of the Castle, especially those that are vaulted or have sub-vaults; and the interesting specimens of late fifteenth century architecture which are exemplified in the chapel of St. George, the old Lady Chapel east of it, and the tower-like block built for King Henry VII. Of later works, reference may be made to Queen Elizabeth's gallery, for which the original "platts" have fortunately been preserved, and to the surviving remains of the splendid decorations by Gibbons and Phillipps and by Verrio in the State Apartments. The carvings attributed to Gibbons are the first that were done by him for any important building.

The chapel of St. George, though a building of quite exceptional interest, has been strangely neglected by antiquaries and students of art. Yet, apart from its place in the architectural history of English buildings, it contains, next to the abbey church of Westminster, probably more works of art than any other church in England.

To begin with, there were removed into it late in the fifteenth century, from the old chapel that stood east of it, nearly ninety of the unique examples in English enamel of the gilt or silvered copper stall-plates of the Knights of the Garter, the earliest of which date from 1388, and at least a score from about 1415. This wonderful series of enamelled plates was continued in the new chapel into the seventeenth century, when painted work superseded them.

The canopied stalls to which these plates are affixed are the finest of their kind in this country, and are enriched with imagery and carved desks in a manner not usually met with.

Of screens, or entercloses, as they are called, St. George's chapel contains admirable examples in stone, wood, iron, and even bronze, as well as the magnificent iron gates made for King Edward IV's chantry chapel.

The iron offering chest that probably stood against King Henry VI's grave, and the wrought iron lock-plates and other like ornaments on the doors and entercloses, are likewise all of the highest excellence; and the gilt-latten chanters' desk in the middle of the quire is also a notable work.

The south transept of the chapel was once unique in England in exhibiting four large panels of della Robbia ware inserted below each of its side windows. And though only a single frame has survived, it is indicative enough of the sumptuous character of the series when perfect. These panels not improbably were imported or made by the Italian craftsmen who were working under Torregiano from 1517 onwards upon the tomb and altar of King Henry VII at Westminster; especially since portions of the latter are known to have been made, according to the contract, of "erthe baked in an oven after the colour of white marble." The effigy and monument of Dr. Young, master of the Rolls, which were set up in 1516, now in the museum of the Public Record Office, are also of terra-cotta work designed in all probability by Torregiano.

Of later furniture mention may be made of the carved wooden oriel *temp.* King Henry VIII that replaces one of the stone oriels of King Edward IV's upper chapel, now the royal pew or closet; and of a number of stools and benches with carved ends of the time of the Restoration which stand in various parts of the chapel.

The monuments include three fine marble and alabaster tombs with effigies of the sixteenth century, and other early monuments in brass and even in silver-gilt. The chapel also contains several good monuments of the seventeenth century, but a large and characteristic late example has been removed elsewhere.

Besides the chapels formed by screening off portions of the building there stand in the quire aisles the separate chantry chapels of William lord Hastings and of canon John Oxenbridge. These are not only good and typical examples of their class, but they are decorated within with beautiful housings for images and by interesting contemporary pictures painted on panels. Another series of early sixteenth century painted panels, with images of kings, remains in the south aisle of the quire opposite another chantry chapel, that of bishop Oliver King.

Concerning the chapel in general, the most remarkable feature is perhaps its singular plan, which differs entirely from that of any other similar building in this country. It is conceivable that the half-octagon bay of master John Shorne's chapel, which was first

built, suggested the larger bays that were afterwards added and eventually carried up as lantern-like transepts. The western chapels, which again are later, were probably added to give a symmetrical plan and elevation. Bay windows had been devised not long before as adjuncts to the halls of large houses, and were now becoming common ; their advantage from the architectural standpoint was, therefore, already manifest. The Lady Chapel built for King Henry VII at Westminster, apparently by the same master masons who carried out the works of St. George's chapel, has towards the east a polygonal apse which is strongly reminiscent of the transepts at Windsor. But it differs from them since it apparently combines with their later plan that which was first designed, namely, the carrying up of the apses to the first story only, as projections beyond rectangular transepts of the full height of the building. The general scheme of the interior elevations of the Westminster and Windsor chapels is also similar. Both have main arcades with continuous mouldings and carved spandrels, and a clerestory of tall five-light windows, with an intervening band of decoration. At Windsor this consists of traceried panelling, with a lovely frieze over at the base of the windows of angels holding scrolls, like those over the transept altar shown in Plate LXX. At Westminster the angels are somewhat larger and placed over the arches, where they support between them crowned representations of the King's badges, and the space up to the windows is filled with an array of canopied images, forming with the angel frieze as splendid a display of the sort as can be seen anywhere. Another feature of the Westminster chapel is the curious series of lofty bay windows that light the side chapels. The prototypes of these are clearly the oriels in King Henry VII's tower at Windsor, and it is interesting to note this further adaptation of a domestic feature in an ecclesiastical building. The masons named in connexion with the Windsor works are Richard Nymes and Robert Jenyns. The latter was probably a son or brother of Henry Jenyns, the master mason of the earlier works of St. George's chapel, and his connexion with Westminster is suggested by the fact that he was one of the three master masons who gave estimates for the making of King Henry VII's tomb in 1506–7. Another of them was Robert Vertue, evidently a kinsman or near relation of the William Vertue who, with John Hylmer, contracted to vault the quire of St. George's chapel and the Lady Chapel beyond, and by himself apparently set up the fan vault above the crossing.

The vaulted ceilings of St. George's chapel are quite noteworthy. Those of the aisles and chapels, begun under King Edward IV about 1480 and finished about 1503, form, with the later vault over the crossing, which is dated 1528, a valuable series of fan vaults showing an interesting diversity of treatment. The great vaults of the nave and transepts, and that of the quire with its pendants, contracted for in 1506, exemplify, on the other hand, the older method of vaulting wide spaces. They nevertheless in themselves form important links in the series of such splendid English vaults which culminates in that of King Henry VII.'s great chapel at Westminster.

Lastly, let it be remembered about St. George's chapel that it now enjoys the distinction of being the only collegiate church in this country which has continued to be served by a dean and canons ever since its foundation.

It is also remarkable that there have been buried in it representatives of each of the dynasties that have held rule in these islands since the beginning of the fifteenth century. King Henry VI, " the red rose," the founder of Eton College and of his own college at Cambridge, and head of the House of Lancaster, was brought here from Chertsey Abbey in 1484 ; King Edward IV, " the white rose," second founder of the College of Windsor, and head of the House of York and Earl of March, was buried in the chapel in 1483 ; his grandson, the Tudor King Henry VIII, was laid to rest in it beside his Queen Jane, mother of King Edward VI, in 1546–7 ; and King Charles I of the House of Stewart, in 1648–9. The two first lie buried on either side of the high altar, and the three last in the middle of the quire, where too have been laid to rest all the sovereigns of the House of Hanover since King George III ; while King Edward VII was baptized, married, and buried before the high altar.

This history of Windsor Castle, which has occupied most of the author's spare time for so many years, in no way pretends to be finite, and even while it has been passing through the press, interesting discoveries have been made in the Horseshoe cloister and

elsewhere of old foundations which, if followed up, would throw further light on the story of the buildings. The fine stone bridge, built by Queen Elizabeth before the Rubbish Gate, has also just been uncovered and again opened out.

Another discovery of considerable importance has been made even since this chapter was first written, in the course of some alterations in the Round tower, whereby the hall of the buildings erected within it in 1354–61 has come to light. This can now be shown to be the same room as that which so long formed the armoury, and the drawing by Pyne reproduced in Plate XXXVIII actually shows it with the original fourteenth century roof complete. This roof has now been again exposed, together with the massive wooden framing towards the court, but all the work on the outer side has been obscured by the brick lining inserted by Wyatville when he raised the Round tower to its present height and subdivided the hall by a floor. The hall (see Plan I) was 35 feet long with an average width of 12½ feet, and was divided by its roof timbers into four bays, of which the westernmost was cut off for half-way up to form the screens.[1] It was lighted by two tiers each of three square-headed windows, and also by a clerestory. Only one of the lower windows has so far been opened up, but it fortunately retains on each side fragments of its wooden tracery, with a rebate within for a glazed frame ; the windows were probably of four lights. The upper windows have all been destroyed, and are now represented by openings 4 feet 9 inches wide and 2 feet 7 inches high, with grooves for lost tracery. The clerestory windows, of which there were four, were of the same size, but with the longer dimension upright and probably of two lights only. They were all taken out, apparently when the keep was repaired *temp.* Queen Elizabeth, and replaced by shorter openings of two lights subdivided by vertical iron bars. These can be seen in Pyne's drawing and are still perfect, though now blocked on account of Wyatville's gallery outside. The existing coved cornice towards the court springs from the top of the altered windows, and is clearly contemporary with them. The ends of the room have been modernized. By the removal of the plaster ceiling shown by Pyne the old joists of the roof have been exposed, in an excellent state of preservation ; but in the middle bay of the hall proper they are interrupted by a narrow opening of the length of the bay, above which no doubt rose the lantern for letting out the smoke of a brazier under it. The cove that still projects into the court is shown in Norden's Survey (Plan VIII), together with three of the clerestory windows of the hall and one of the upper series below. Hollar (Plate XXXII) also shows the cove, the four clerestory windows, and some of those below. The cove is referred to in the Survey of 1629,[2] which directs " the plasteringe under the eaves of the howse in the Court in the Keepe to be mended " at a cost of 20s.[3] The works now in progress have also proved that the moulded cornices in some of the rooms are of Wyatville's date and of plaster only.

The importance of the Castle as the principal home of the Sovereign almost from its first erection by King William the Conqueror has caused numerous books to be written about it from both the historical and the pictorial sides ; but it may fairly be claimed that the present work is the first that has attempted to trace from the beginning until now the growth and architectural history of Windsor Castle.

NOTES TO CHAPTER XXXIV.

[1] A door representing the entrance into this can be seen in Pyne's drawing.

[2] See page 298.

[3] It will be seen that the discovery above recorded necessitates a correction of the statement on page 547, that prince Rupert's armoury was formed by taking out an intervening floor; whereas it is now clear that the hall had always been open from floor to roof as shown by Pyne until its subdivision by Wyatville. The hall had also been used as an armoury before it was fitted up with trophies and weapons by prince Rupert.

INDEX.

Abaddon, 442.
Abbot, William, 117, 125.
Abbotsbury (Dorset), stone from, 116.
———William of, 116, 125.
Aberdeen, earl of, 355.
Abergwili (Carmarthen), 184.
Abingdon (Berks), 8, 179, 215, 217.
Abingdon Abbey (Berks), chronicle of, 4, 8.
———abbot of, 205, 206.
———Edmund of, see Edmund.
Abraham, the patriarch, 487.
Aceratio, re-steeling the edges of tools, etc. called "laying" and "steyllyng," 169.
Adam and Eve, brought out of hell-mouth, 437, 439.
Adam of Hartington (archdeacon of London in 1362 and 1368; prebendary of Willesden 1375; canon of Windsor 1368–73 and clerk of the King's works there 1365–77; dean of Stafford 1375–6), 178, 195, 196, 198, 199, 200, 202, 203, 204, 219.
———of Periton, 94.
———of Thame, 92, 102.
———the gardener, 94, 104.
Adderley (Salop), 160.
Adelaide, Queen, 421.
Adeliza, Queen of Henry I, 13, 14.
Adoration of the Three Kings, the, 437, 439, 441, 472.
Ad Pontes, Roman station of, 13.
Ærary, see Erary.
Æthelsige, abbot, 1.
Agatha, saint, image of, 470.
Agister, an officer of a royal forest in charge of cattle agisted or taken in to feed, and accountable for payments for their agistment, 39.
Agnes, saint, image or picture of, 470, 565.
Agrippa, King, 439.
Ailnoth the engineer, 19, 20, 22.
Ailwaker, John, plasterer, 91, 100, 101, 102, 103, 104, 105.
Alabaster, used for monuments, etc. 201, 410, 411, 424, 451, 457, 459, 487.
Alan the plasterer, 189, 208.
Alba, an albe, 77, n. 100.
Albans, saint, abbey of, arms of, 490.
———abbot of, 20, 129.
———duke of, see Beauclerk.
———Ralph of, see Ralph.
———Richard of, see Richard.
———Yorkist victories at, 237.
Albany, Leopold George Duncan Albert, duke of, tomb of, 488.
———the duchess of, 573.
Albert Edward, Prince of Wales, 371.
Albert the clerk, 1, 3.
Albini, William of, earl of Arundel, 23.
Alcester, William, 189, 208.
Alden or Aldern, Mr., canon of Windsor, 448, 495.
Alder, *Alnus glutinosa*, which grows as brushwood, and would be used for hurdles, 231.
Aldermaston (Berks), 187.
Aldershot (Hants), 571.
Aldgate, see London.
Aleia, Alea, an alley or gallery, 75, n. 53; 82, n. 212.
Alemayn, John, 141, 156, 163, 168.
Alexander the forester, 21.
———the King's carpenter, 41, 66, 67, 68, 71, 81, 82.
———VI, pope, 478, 479.
Alexandra, Queen, 571, 572.
———her visit to Lisbon, 573.
Aley, an alley or passage, 208, n. 34.
Alford, or Alfred, William, surveyor of works, 187, 205.
Alfred, prince, son of King George III, 490.
Alkeshull or Ankeshall, John, provisor, 158, 172, 173, 219.
Allochata, probably for *elocata*, shifted out of its place, see Ducange under *Elochare*, 119, n. 1.
Almariolum, an almery, aumbry, or cupboard; a diminutive of *Armarium*, a receptacle for *arma*, tools, arms, later for anything, see *Armariolum*, 208, n. 34.
———an almery, in this case under the altar, as at Coutances cathedral church; recesses were often made in altar ends to serve the same purpose, as at the Carthusian priory of Mount Grace and the infirmary chapel at Wenlock, 77, n. 104.
Alnetum, an alder holt or plantation, 77, n. 93.
Alnoth, see Ailnoth.
Alphonse, son of King Edward I, 98.
Alphonso VI, King of Portugal, 305.
Alrebest, Walkelin, 26, 28, 29.
Alretune (Orleton), 2.
Alright, George, 303.
Altewode (site uncertain), 180.
Altham, James, 289.
———John, labourer, 236, 509.
Alurae, alures, walks behind parapets, 73, n. 8; 526.
Alured of Marlborough, 6, 9.
———son of the chaplain, 23.
Aluric, 1, 3.
———the other, 1, 3.
Alvington (I.W.), 2.
Alwinestune (Alvington), 2, 3.
Amelia, the princess, daughter of King George III, 352, 486.
Amener, Mr., 463.
Amerose, Roger, 200, 211.
Amice, Roger, surveyor, 259.
Amicta, an amice, 77, n. 100.
Amphisbæna, a fabulous kind of serpent with a head at each end, and capable of advancing in either direction, 476.
Ancored home, secured in its place, tied, 296.
Ancores, iron hooks, see Auncer, 298.
Andirons, see Aundernes.
Andover (Hants), bailiffs of, 38.
Andrew, master, the smith, 133, 135, 139, 143, 152, 153, 161, 162, 164, 167, 179, 213.
———Richard, painter, 251.
———saint, 574.
Anellare, to burn on the paint and stain of painted glass, 163, nn. 94, 101.
Angus, Countess of, 37, 46.
Anjou, René d', 415.
Anne, Queen, 331, 332, 334, 340, 341, 347, 354, 368, 416, 516, 547, 549, 578, 580, 584.
———the lady or princess (afterwards Queen), house of, 333, 346, 347; tower and lodgings of, 318, 320, 321, 323.

Anne, of Denmark, Queen of King James I, 416, 580, 582.
Annunciation of Our Lady, the, 437, 438.
Anson, Rev. Frederick, canon, 459.
Anstis, John, 470.
Anthony, saint, "the Savioure of Swyne," 415, 528.
Antiquaries of London, Society of, 418, 471, 519, 524.
Apenticium, a pentise, 53; 75, n. 55.
Apparilator, the setter-out of masons' work, 157, 160, n. 11.
Arbuthnot, Rt. Hon. Charles, first commissioner of woods, etc., 355.
Archebotens, *arcs boutants*, butting arches or flying buttresses, 460, 461.
Arches, arms of, 467.
Architrave, properly the lowest division of the entablature, but also used for the parts surrounding a doorway or window, 487.
Ardendos, Ch. II., n. 6, a misprint for *arcendos*.
Aresta, arras, a rich figured fabric named from Arras in Artois, 77, n. 103; 228; 229 *saepe*; 425 *bis*; 426.
Argenteyn, Giles, 42.
Arlington, Henry earl of, constable, 309, 313, 323.
Armariolum, see *Almariolum*, 395, n. 13; 511, n. 55.
Armerie, the Almonry, 120, n. 10.
Arnement, Old Fr. *arrement*, Lat. *atramentum*, ink, perhaps used for drawing the designs for painted glass, 156.
Arnold, Thomas, 3, 314.
Arragon, arms of, 467.
Arrarium, for *Ærarium*, *q.v.*, 511, n. 53 *saepe*.
Arras, see *Aresta*.
Arthur, King of England, 112, 123, 280.
———prince of Wales, 261, 384, 412, 462.
Arundel (Sussex), castle of, 6, 7, 12.
———arms of, 419.
———earl of, 112, 123, 281, 463.
———Thomas earl of, see FitzAlan, Howard.
———William earl of, see Albini.
Asaph, the prophet, figure of, 438.
Ascension, the, 424, 439.
Ascer, steel, 124, n. 35.
Ascier, Fr. *acier*, Lat. *aciarium*, steel, 20, n. 14.
Ascot plain, 257.
Ashburnham Library, 233.
Ashmole, Elias, 13, 256, 257, 258, 259, 260, 280, 282, 283, 286, 301, 302, 304, 305, 344, 346, 368, 370, 417, 419, 424, 425, 429, 435, 449, 459, 468, 469, 484, 521, 529, 531.
Ashridge (Herts), 378, 399, 402.
Ashton, Henry, architect, 353, 361.
Ashurst (? Sussex), 158.
Assarta, a doubtful reading; the meaning has not been ascertained, 119, n. 1.
Asselar, ashlar, 119, n. 1.
Assent, Roger, 228, 235.
Asshe, William, 218.
Asshebury, Walter, 203, 212.
Assheby, John, controller, 246.
———Richard, dauber, 148, 165, 179, 213.
Assisa, rent assised, and so differing from others that were uncertain, being paid in corn, etc., 22, n. 21.
Assumption of Our Lady, the, 436.
Astat, estate, state, 262, nn. 75, 77.
Astelria, the astelry or carpenter's shop, Fr. *atelier*, now that of a sculptor, 89; 100, nn. 61.
Aston, bell called, 532, 537.
Astrum, a hearth, 76, n. 60; 105, n. 182.
Ate void, perhaps the surname Attwood, 100, n. 61.
Atencys, at tennis, 514; 522, n. 7.
Athée (France), 29.
Athelard of Brabant, pavier, 156, 168.
———John, master glazier, 141, 142, 163.
Athie, Ingelardus de, see Engelard of Cygony.
Attiliator, a maker of artillery, as crossbows and bolts, 47, n. 52; 48, n. 119.
Attlee, Hamon, 303.
Attractum, concrete, "*Attraytum*, rudera, illa maxime quæ a parietibus attrahi possunt ad ædificandum utilia." D'Arnis. "attractum fecit magnum de lapidibus et sabulo ad magnam turrim ecclesie construendam." *Cronica Jocelini*, Camd. Soc. 1840, p. 7. "ad atractum faciendum de petra et calce" (1240-1, p. 76, n. 21), 43, n. 4; 45, n. 37; 74, n. 21.
Auberville, William of, see William.
Augusta, the princess, 421.
———the princess, daughter of King George III, 352.
Aumeritour, the Almonry tower, 120, n. 10.
Auncer, named with pulleys, etc. a hook similar to an anchor, for raising heavy weights: "a hoke of Iron ffor the Cable of the Gynne," 1533-4, 263, see Ancored, Ancores, 214 *bis*, 216 *bis*.
Aundernes, andirons, awndeyrons, fire dogs, a pair of horizontal bars each supported in front and at the back, the front support being usually ornamental and the bars supporting firewood, 190 *saepe*; 209, n. 35; 513.
Auretone (Orleton), 2, 3.
Auricula, the "ear" or part of a bell by which it is hung, "an ere to y^e^ for bell," 1484, see N. E. D. under "Ear II, 8 b.," 120, n. 10.
Aurum benevolum, gold leaf, 197; 210, n. 47.
Austin, bishop of Laodicea, and friar minor of Nottingham, 41, 55, 58, 59, 78, 79, 87, 92, 109, 110.
———saint, mass-day of, 1, 3.
Austria, Ferdinand archduke of, 463.
———Philip archduke of, 462.
Autenticum altare, the high altar, 374; 395, n. 1.
Avelin, Leonard, 271.
Axholt, Axiholt (Aliceholt, Hants), forest of, 35, 37, 38, 39, 40, 45, 47, 56, 72, 77.
Axminster, John, 189, 208.
Ayssheley, Thomas, 236.

Babriae, baberies, carvings under misericordes, 380, 381, 402, 403 *bis*, 430, 431, 443, 473.
Bach, Sebastian, 471.
Bachous, le, the bakehouse, 222.
Bacon, Sir Nicholas, 515.
———the sculptor, 563.
Badminton (Gloucestershire), 457.
Bagard, Robert, 91, 100.
Bail Hill, York, see York.
Bailey, *ballia* or *balliva*, the space within the fortifications of a castle; the term survives in many cities that once were fortified, 7; 73, n. 6.
Baily, John, 509, 511.
Baker, John, sawyer, 189, 208.
———John, of Henley, 402.
———Mr., 418.
———William, carver, 406.
Bakere, John le, carpenter, 100, 101, 102, 103, 104, 105, 106,
———Robert le, carpenter, 100, 101, 103, 104, 105.
Baldwin, earl of Devon, 37.
———of Meules (de Molis), 5, 8.
———Richard, sawyer, 101, 106.
———Thomas, 295, 298.
Balista, a cross-bow, or a military engine similar in construction, 42; 48, n. 119; 106, n. 203.
Balistae, maker of the King's, 42.
———enterclose for keeping, 95.
Balks, ridges, 282.
Ball, John, 308, 312, 346.
Ballard, Richard, 189, 209.
Ballium intrinsecum, other names of, 79, n. 139.
Bandoleers, broad belts worn by soldiers over one shoulder and across the breast, sometimes made to hold ammunition, 309, 581.
Bankers, cloths placed on benches, 374; 506; 511, n. 63.

Banks, Matthew, master carpenter, 332.
Barbican, *barbecana*, an outer defence in front of a fortified gate, usually in the form of a pair of walls, each with a tower at the front end, 38; 73, n. 9.
Barentyn, Drago, 42.
Baring, Alexander, 355.
Barkham (Berks), 139, 162.
Barnet, battle of, 237.
Baron, Hartgill, controller, 308, 311.
———John, 396.
———Robert, 396.
Barr, Richard, 303.
Barrington, doctor, chancellor of the Order of the Garter, 390.
Barrington, Little (Gloucestershire), stone from, 379, 380, 381, 401, 402, 403, 404.
Barrow-on-Soar (Leicestershire), 555.
Bartholomew the carpenter, 536.
Basseck, Giles, 269.
Bassett, Ralph, lord, stall-plate of, 444.
Bast, the inner bark of the lime or linden (or some similar material), now used for "Russia matting," 263.
Bastard quarter boards, some inferior kind, 396; 397, n. 30 *bis*.
Basten rope, see Bast, 263.
Baston sinister, an heraldic representation of a *baton* or stick, laid diagonally across a shield from sinister to dexter, incorrectly called "a bend sinister"; it is a mark of bastardy, 462.
Basyng, Thomas, 157.
Batcheldor, Thomas, chapter clerk, 508, 521.
Bateracio, battering or beating up into shape when worn or bruised, 169.
Bath abbey church, 413.
———bishopric of, 38.
———and Wells, arms of bishopric, 490.
Bath stone from Corsham (Wilts), 508.
Batrechesey, Batricheseye, Batresaye, see Battersea.
Battening, fixing battens, upright pieces to nail laths to for plastering, 367, n. 56.
Battens, see Battening, 391, 392.
Battering, battening (battens used, pp. 391, 392), 391.
Battering, sloping away from the perpendicular, 550, n. 10, 553, 577.
Battersea (Surrey), 1, 3, 161, 162, 179, 213.
Baudekyn, a rich embroidered fabric, at first of warp of gold thread and woof of silk, then rich brocade, etc. named from *Baldacco*, Italian for Bagdad, 235, n. 15; 420.
Baye, a walk or path, 281, 282.
Bayeux Stitchwork or Tapestry, 7, 11, 547.
Bayne, probably bathroom, 254; 262, n. 87.
Baynard's Castle, see London.
Beasts Royal, see p. 257.
Beauchamp, Dan Richard, bishop of Salisbury, 238, 242, 243, 375, 376, 377, 383, 397, 398, 399, 400, 401, 410, 411, 412, 429, 441, 442, 466, 470, 475, 506, 517, 518, 522, 527.
———Walter, 143, 164.
———of Holt, arms of, 412.
———of Powyk, arms of, 412.
———of Warwick, arms of, 412.
Beauclerk, Charles, duke of St. Albans, 333, 335, 346, 581.
Beaufort, arms of, 457.
———duke of, 390, 466.
———Henry duke of, 458.
———Edmund, earl of Dorset, constable, 229, 232.
———Thomas, duke of Exeter, banner of, 470.
Beaumaris (Anglesey), castle of, 90.
Beaumont, Henry, son of Roger, 5, 8.
———Mr., 528.
———Roger, 5, 8.
Beamys, Beaumys (Berks), 131, 133, 152, 169.
Bedborough, James, mason, 352, 353, 366, 368, 508, 509.
Bedford (Beds), 6, 44.
———castle and siege of, 31, 33, 44, 62; transfer of carpenters to, 33.
———county of, 113, 116, 123, 125.
———earl of, 281, 395.
———John of, 107, 119.
Beds and Bucks, sheriff of, 15, 16, 19, 42.
Beche, de la, family, 161.
Becher, William, plumber, 230.
Beechill (Berks), 161.
Beekes, John, 201, 212.
Beemfullyng, beamfilling, *i.e.* filling up the vacant spaces between the tops of the walls and the roof where the beams rest, 122, n. 25.
Belet, William, 1, 3.
Belexions, bellection work, with bolection or projecting mouldings; a term of uncertain form and unknown origin, 329 *bis*, 331.
Belgians, Leopold George Frederick, King of the, 456.
Bellerynger, Robert, 396, 496, 536, 537.
Belvoir (Leicestershire), castle of, 9.
Belyieter, John, 203.
Benda, banda, a band, 100, n. 62.
Bendenges, Adam de, 34.
Benedict of Peterborough, 28.
Benfeld (Binfield, Berks), 400.
Bennett, Sir Robert, 295, 300, 301.
———T., 345.
Bentley (? Hants), stone from, 117, 125, 126.
Bentley, S., 397.
Bercingis (Barking, Essex), 8.
Berevill, Neel of, 2, 3.
Bergavenny, the lord, K.G., 463.
Ber(g)holt, John, 185, 187, 189, 190, 193, 206, 207, 209, 219.
Berkeley (Gloucestershire), castle of, 6, 9, 14.
Berkeley, William, principal carver, 375, 378, 399, 402, 404, 405, 429, 430, 431.
Berkhamstead (Herts), castle of, 7, 9, 22, 33.
Berks, county of, 113, 124, 162, 280, 291, 303.
———sheriff of, 15, 20, 21, 22, 23.
Bernard of Savoy, 36, 37, 38, 46, 47, 65, 81.
———John, 319.
———Nicholas, 184, 187, 198, 199, 205, 219, 220, 234.
Bernasconi, Francis, plasterer, 350, 352, 366, 367, 369, 557.
Berners, John, lord, see Bourgchier.
Bernham, Burnham, Robert of, see Robert.
Bernolby, John, 395.
Bernom, Hugh, carpenter, 132, 161.
Bettyng, beating, flogging, 514, 522, n. 6.
Bever (Hanover), 555.
Beverley, Robert of, see Robert.
Bezill, Matthew, 66, 81.
Bickham, George, jun., 335, 340, 580.
Bicorn, a two-pronged fork, see Picorn, 214 *bis*.
Bigge, Richard, 471.
Billyng, Simon, 141, 162.
Birkyn, John, 405.
Birmingham (Warwickshire), 429.
———altar rail made at, 389.
Birt, Byrtte, Richard, carpenter, 383, 447, 470, 511.
Bisham (Bucks), see Bustlesham.
Bithewode, John, master lime-burner, 136, 152, 166.
———William, 236.
Black Death, the, 129.
Black Prince, the, see Edward Prince of Wales.
Blacman, John, Fellow of Eton, 234.
Blackmore Park, Winkfield, 256.
Blake, John, 204.
Blakeman, John, 406.
Blanca, silver money, 21, n. 17.
"Blarensis, stadti," 552, 555.
Bledeclewe, William, mason, 101.
Bledlawe, Bledlow, Richard, 186, 189, 190, 193, 197, 207, 208, 209.

Blenheim (Oxon), 340, 352.
———victory of, 368.
Blére (France), 29.
Bletchingley (Surrey), 113, 116, 125.
Blike, John, 197, 200, 209, 211.
Blom, John, 116, 125.
Blookes, upping blocks to mount horses from, 252.
Blore, Edward, architect, 369, 371, 394, 531, 533, 534, 559, 567.
Blounham, Jacob, mason, 132, 160.
Blount, Elizabeth, 254.
———Sir John, 111, 123.
Blower, John, 236.
Bloy, blue, 235, n. 15.
Blund, Edward, 20.
———Peter, 28, 29.
Boaz, 487.
Bocher, Stephen le, 163.
Bodcuin, John, monsieur, 318.
Bodleian Library, Oxford, 248.
Boehm, the sculptor, 456.
Boffard, John and Robert, see Buffard.
Bohun swan, the, 457.
Bokhirst, Bokhurst, John of, 138, 155, 167, 172, 173.
Bolde, Thomas, 303.
Boleyn, Anne, Queen, 250, 256.
———George, viscount Rochford, 256.
———Thomas, earl of Wiltshire, 256.
Bollection, see Belexions.
Bolley, Robert, controller, 229, 231.
Bollys, bowls, 405.
Bolster, a bearing on which an axle works, 264.
Bolsters (of brick), supports for pans on the kitchen fire, 264.
———for the well, 22lb. weight, 200; 211, n. 56.
Bonat, John, 125.
———Walter, 125.
Bond, William, mason, 114, 115, 125.
Bonduyt, Robert, 102.
Bonet, William, 163.
Bordar, *bordarius*, a villein of the lowest rank, holding a cottage at his lord's pleasure, 1; 3, n. 9.
Bordare, to lay boards, 121, n. 16.
Borde Alisaundre, a kind of striped silk, 379, 400, 506, 511, n. 61.
Bordeaux, Oliver of, see Oliver.
Borden, John of, see John.
Bordi Estrenses, Eastland or Norway boards, 48, n. 108; 171.
Bordi Norwag, fir planks or boards from Norway.
Bordicio, fixing boards, 208, n. 24.
Bordus, board, collectively speaking, 48, n. 88.
Borsam, Gilbert, mason, of London, 265.
Bossis, plasterers' trays or hods (20 bossys pro morterio imponendo, 5 hoddes ad portandum morterium, p. 403), 264, 403.
Bostock, Mr., 426.
Bosworth Field, 247.
Boteler, Richard, 402.
Botolph's, saint, fair, 56.
Boule, John, prebendary, 466.
Boun, John, carpenter, 396.
Bourchier knot badge, 462.
Bourgchier, John, lord Berners, constable, 232, 237, 238.
———Sir Thomas, constable, 238, 246.
Bous, John, 90, 100.
Bowde, Thomas, canon of Windsor and treasurer, 495.
Bowe, *bova*, *bowa*, an arched passage forming a subterranean outlet. *Bow* is an old term for an arch, as in "Stratford atte bowe." Ducange gives as one meaning of *Bova* (Old Fr. *Bove*), *cella vinaria*, or any subterraneous place. (The bowes at Windsor are fully explained pp. 96, 97), 17; 80, nn. 158, 187; 83, n. 232; 104, n. 161; 561, 562.
Boweman, John, mason, 227, 234.
Bower or Bowyer, John, "roumason," 509, 510.
Bowes (Yorks), castle of, 22.
Bowier, John, 200, 211.
Bowman, Stephen, 510.
Bowtell, variant of Boltel, a plain round moulding, 399.
Brabant, Athelard of, see Athelard.
Bradburgh, Thomas, controller, 237.
Bradewell, Vincent, 199, 207, 211.
Bradshaw, Laurence, surveyor, 261.
Brakspear, Harold, 243.
Bramber (Sussex), castle of, 6.
Brampton, John, glazier, 143, 163, 164, 188, 200, 206, 208, 211, 219.
Brandon, Charles, duke of Suffolk, 281, 415.
———Sir Thomas, badge of, 462.
Brane, brawn, 264.
Braose, William de, 26.
Brasire, a brazier (Fr. *brasier*, from *braise*, hot coals), 521.
Brattice, see p. 7; the term is now constantly applied to wooden partitions by which the ventilation of coal mines is regulated.
Bray (Berks), 236, 240, 244.
———bailiffs of, 55, 76.
———manor of, 24, 28, 33, 38, 39, 41, 42, 44, 66, 67, 68, 69, 73, 75, 76, 78, 79, 80, 82, 83.
———Seven Hundreds of, 41.
———wood of, 88, 99, 268.
Bray, Joan, mother of Sir Reynald Bray, 384.
———John, 139, 162.
———Katharine, wife of Sir Reynald Bray, 384, 456.
———Richard, father of Sir Reynald Bray, 384.
———Sir Reynald, K.G., 281, 384, 450, 452, 454, 455, 456, 458; (called Sir Leonard), 479; arms etc. of, 450, 455, 456; badge of, 450, 451, 454, 455.
Brayley and Britton, 163.
Bream, Jasper, 328.
Breccha, *Breca*, *Breka*, a breach, 80, nn. 167, 172; 98, nn. 5, 18.
Breke, brick, see Brikes.
Brekyng, breaking up, 405; 509, n. 41.
Bremond, John, 219.
———Miles, 219.
Breslau, 282.
Brethere, John le, 120, 123.
Brickefillyng, filling up with brick the spaces between the timbers in a half-timbered wall, 518 *bis*; 519; 523, n. 21.
Brideoake, Ralph, canon of Windsor, dean of Salisbury, and bishop of Chichester, monument of, 452.
Brikes, breke, brieke, bricks; early examples of the word, which only came in at about this time, 235, n. 27; 236, nn. 38, 47, 48; 239; 243; 284, n. 14; 285, n. 16.
Brille, John, mason, 132, 160.
Bristelsham, see Bustlesham.
Bristol (Gloucestershire), castle of, 9.
Britain, 248, 261.
British Museum, documents in, 1, 291.
Brito, Ranulf, 32, 44, 70.
Briton, Ralf, 20.
Britons, the, 13.
Brittagium, *Bretagium*, a brattice or hoarding, 122, nn. 22, 23.
Broad Walk, the, 440.
Broc, William del, 25, 26, 28, 29, 32, 44, 62, 70; see also William the clerk.
Broke, John, auditor of the Exchequer, 243, 398, 400.
Bromble, Bromle, William, glazier, 143, 163, 164.
Brome, Richard de, 102.
Brompton, John de, 102.
Bromyard (Herefordshire), 184.
Brooke, William, lord Cobham, K.G., arms of, 467.
Brotherton, Thomas of, see Thomas.
Broughton, doctor, canon of Windsor, 507.

Browne, doctor, canon of Windsor, 449, 500.
———James, 332.
———John, 303, 509.
Brudatus, embroidered, 77, n. 100.
Bruer, Edmund, 510.
Bruera, heath or ling, 123, n. 30; 211, n. 58.
Bruera de Colingle, Collingley Heath, 208, n. 34; 217, n. 2.
Brugerak en Guienne, arms of, 414.
Brugge, John atte, mason, 92, 101, 102, 103, 104, 105.
Bruin (Braun), George, 279, 282.
Brun, Guinuld, 37, 50, 74.
———Hugh le, 58.
———William le, 46, 71, 76.
Bruning, 6.
Brunswick, duke of, 390.
———prince Ferdinand of, 390.
Brussels, 279.
Brutaschia, brattice, *q.v.*, 91; 100, n. 76.
Buckhurst, Thomas lord, see Dorset, earl of.
Buckingham, county of, 113, 162, 291.
———duke of, 555.
———Edward duke of, see Stafford, Edward.
———George duke of, constable, 287, 296, 299.
Bucks, sheriff of, 42.
Bucktrout, Edward, 314.
Buffard, John, 91, 100, 105.
———or Boffard, Robert, tiler, 91, 100, 102, 103, 104, 105, 106.
Bullen (Boleyn), Sir James, 256.
Bullock, Agnes, of Barkham, 139, 162.
———Henry, master mason, 258, 260.
Bungay (Suffolk), castle of, 9.
Burdon, Burden, Burdeyn (chalybis), a load, see *Pondus*, *Summa*, 380, 403 *bis*.
Burdon, William, 190, 197, 201, 203, 209, 210, 211.
Burford, Burghford (Oxon), 179, 215, 378, 399, 400, 402, 403, 406.
———stone from, 312.
———Charles earl of, see Beauclerk.
Burford House, Windsor, 346.
Burgeys, Burgeyse, William, 222, 225, 230.
Burgh (de Burgo), Hubert of, see Hubert.
———Walter of, see Walter.
Burgh-on-Sands (Cumberland), 90.
Burgham, Walter, 200, 211.
Burgundy, Charles the Bold, duke of, stall-plate of, 444.
Buricte, buried, 273.
Burghley, lord, 267, 271, 272, 274, 276, 281, 484.
Burleigh House, near Stamford, 338.
Burley, Sir Simon, 220, 221.
Burnell, the King's carpenter, 34, 45, 71.
Burnham (Bucks), 236.
Burre, John, lather, 148, 165, 186, 189, 207, 208.
Burton (Staffs), manor and castle of, 3.
Burwell, Robert, carver, 132, 133, 139, 161.
Busch, Robert, 395.
Bushy (Bushy Park, Middlesex), manor of, 238, 239, 243, 244, 402.
Busshey Close, Mote Park, 276, 285.
Busshey, Bussheie, Adam, 197, 200, 202, 210, 211.
Bustlesham, Bristlesham, Bisham (Bucks), quarry at, 107, 114, 115, 116, 117, 118, 119, 126, 181, 189, 200, 201, 209, 218, 229.
Bute, earl of, 390.
Butt, John, labourer, 132, 161.
Bys, bice, dark in tint, especially blue, 197; 210, n. 47; 249; 254.
Bysshop, Bisshop, John, carpenter, 396, 509, 511.
Bywode, Thomas, 405.

Cacche, Henry, 206.
Caen stone, 107, 114, 116, 117, 119, 124, 125, 259, 378, 379, 380, 381, 399, 400, 401, 402, 403, 404, 508.
Caerleon (Monmouthshire), castle of, 6.
Caerphilly (Glamorganshire), castle of, 90.
Cagham and Cagham Wood, 137, 138, 139, 147, 149, 151, 156, 162, 171, 172, 173, 175.
Caketta, a catch for a latch, 87; 98, n. 23; 99, n. 28.
Calais, siege of, 128.
Calathes, *calathi*, baskets, seemingly to pack the oil-jars in, 156; 167, n. 245.
Calcutta, bishop of, 471.
Calemew, Andrew, 104.
Cambridge (Cambs), 27, 30.
———castle of, 5, 8, 12, 27, 29.
———colleges, 236, 501.
———duke of, 364.
———Jesus College, 555.
———King's College, 232, 586; chapel of, 250, 446.
———St. Bernard's College, alias St. Margaret and St. Bernard, 232.
———St. John's College, 555.
———Trinity College, 580.
———University, 236, 555.
———University Library, 513.
Cambridge, John or Ivo of, carpenter, 132, 144, 145, 160, 161, 164, 185, 189, 190, 206, 208, 209.
Camden, William, 1, 3, 282.
Camera, a suite of chambers, or a dwelling-house, 24; 28, n. 11; 34; 42; 45, n. 25; 209, n. 37; 513.
Campsale, John of, 138.
———Robert, 173, 174.
Canceller, Thomas, controller and clerk of the works, 238, 239, 240, 243, 244, 245, 377, 378, 380, 381, 399, 401, 402, 403, 405, 406, 418, 518, 522, 523.
Candelaria, a chandelier or candelabrum, 73, n. 13.
Candy, Kings of, silver-gilt throne of the, 566.
Cane stone, *Petra de Caine*, *q.v.*; imported in casks; see also Caen stone, 379 *bis*.
Canning, Rev. William, canon of Windsor, 508.
Cant, a projecting angle, 549.
Cant., W. de, 36, 46, 50, 61, 71, 74.
Canted, set at an oblique angle, 566, 567.
Cantelow, John, master mason, 230, 231, 235, 545.
Canterbury (Kent), 376.
———abbey of St. Austin at, 1.
———archbishop of, 32, 36, 479.
———archbishopric of, 36.
———castle of, 6.
———Hubert, archbishop of, see Walter.
Canterbury, Gervase of, see Gervase.
Cantia (Kent), 8.
Cap of maintenance, a cap worn as a symbol of dignity or rank, or carried before a sovereign or high official in procession. The sense of *maintenance* here is obscure. (N. E. D.), 469, n. 63.
Capiers or capyers, certain small upper windows, see also Gapier, 156; 168, nn. 247, 248; 225, n. 26.
Capistrum, usually a halter, but here something used "pro scaffoldis ligandis," 400ff., 404.
Capitulare, (1) an index to the Epistles and Gospels, (2) a book containing the "Little Chapters" of the Canonical Hours, 77, nn. 99; 101.
Capull, cable (?), see Gabill, 400.
Caraccio, the painter, 341.
Carbrooke (Great Carbrook, Norfolk), 302.
Carde, Hugh, carpenter, 105.
———Richard, carpenter, 105.
Carden, Mr., 258.
Careby (Lincs), stone from, 189, 194, 196, 199, 208.
Careby, William of, see William.
Caretata, *carectata*, a cartload, 123, n. 30; 162, n. 43.
Caretta, *carecta*, a cart, or a cartload, 100, n. 76; 162, n. 47.
Carey, arms of, 426.
———Elizabeth, 468.
———Sir Edmond, 269.
———Robert, earl of Monmouth, 468.
———Thomas, 468.

Carisbrooke (Isle of Wight), castle of, 2, 5, 6, 7, 12, 89.
Cartel, William, mason, 132, 160.
Carlisle, bishop of, 36, 46, 50, 61, 71, 74.
———bishop of, dean of Windsor, 418.
———(Cumberland), castle of, 22.
———*minaria* of, 15, 20.
Carlos, King of Portugal, 573.
Carlton, Geoffrey, master mason, 145, 149, 150, 151, 157, 180, 205, 504.
———John, glazier, 163.
Carmel, friars of St. Mary of Mount, 93.
Carnarvon, castle of, 90, 443, 476.
Carnelli, crenelli, battlements, 73, n. 8.
Caroline, Queen, 340, 421.
Carpenter, John, carpenter, 224, 226.
———Thomas, 185, 187, 206.
———Walter, of "Rikmersworth," 510.
Carrant, Henry, Carver, 260.
Carrat (of lead), *carrata*, a cartload, or fother, containing thirty pigs, 39; 44, n. 11, *et saepe*.
Cartclowtis, cart clouts, iron plates to protect the axle-trees from wearing, 405.
Carter, —, carpenter, 448, 470.
———Frauncis, 295, 298.
———John, antiquary, 366, 467.
Cartere, John, 197, 210.
———William, 189, 197, 208, 210.
Carteret, Sir Edward, 310.
Cartholes; the term has not been explained in this connexion, unless it means "quart-holes," quatrefoil openings, 270; 284, n. 14.
Caruca, (1) a plough, (2) a carucate, 3, n. 9.
Carucare, to convey by cart, 402.
Carucate, *caruca, carucata*, a measure of land varying with the soil and system of tillage; as much as could be managed with a plough and its team of eight oxen in a year, 2.
Cary, the lady Mary, 256, 263.
———Sir William, 256.
Casement, a hollowed place on a slab to hold a brass, often called a matrix, 413; 466, n. 3.
Cassae, packing cases for glass, 104, n. 108.
Casses, cases, frames, as in "doorcase," 263, n. 37.
Cassmonde (casement), a hollow moulding, 254.
Castello, William de, 44.
Castile, castle of, 450.
———King and Queen of, visit of to Windsor Castle, 247, 248, 249, 252.
———King of, 261.
———the Lady Eleanor of, see Eleanor (of Castile), Queen.
Castleacre (Norfolk), castle of, 7, 9.
Castle Guard, 2, 8.
Castles depicted in the Bayeux Stitchwork, 7, 11.
———named from neighbouring places, 2, 3.
Catharine of Braganza, Queen, 305, 340, 341, 346, 563, 564.
Catirs, Caters, probably quatrefoil openings for ventilation or ornament, 378, 381, 399, 404, 430, 434.
Cathedrae, ij, the two seats at the lectern, for the two rulers of the quire, 159, 176.
Caula, a sheepfold, 80, n. 199.
Caundoy, Roger, carpenter, 396.
Cave, doctor, canon of Windsor, 495.
Cavill' or Kervill', a word that occurs in many different connexions and meanings, *e.g.* bolts for joining timber, 87 *bis*; 98, n. 25; tilepegs, 100, n. 74; 102, n. 114; pricks for candles, 102, n. 106; dowels for finials, 213; something for pulleys, 214 *bis*, 216 *bis*; something for karre (quarry?), 218; something unknown, 170, 218. The general sense is that of *kevel*, a pin or peg. (N. E. D.)
Cawodestone, a Lincolnshire product, 382, 405.
Cawood (Yorkshire), 482.
Cay, a "key" or raised footpath, as "The Key" at Houghton-le-Spring; the same word as Quay, 98, n. 5.
Cebbesium, Chebsey (Staffordshire), 9.
Cecil, Sir William, 266.
Cedilia, the *sedilia* or seats of the stalls, 161, n. 11.
Celta for *Celtis*, a chisel, 169 *bis*.
Ceme (of glass), see Seem, 177.
Cementarii Cissores, stonemasons, 124, n. 37.
Cementarii Positores, stone-layers, 125, n. 37.
Centena, of glass, a cwt., 163, n. 97; 168, n. 246.
Centerings, see *Moldi*, 161, n. 37.
Centernes, centerings to build arches upon, 276; 285, n. 27.
Ceo, William de, 37, 47.
Cera, sera, a lock, 523, n. 21.
Cerde, John, mason, 173.
Cerura, serura, a lock, 98, nn. 12, 15, 16.
Cervisia, ale or beer used as a binder with the whiting wherewith the boards or tables were whited in preparation for drawing with charcoal designs for painted glass; used also for the *congelacio* of glass, 163, nn. 83, 92, 101, 102, 105.
Cestornis, cisterns, lead spout heads, 273.
Cestra, Chester, 8.
Chaddesleye, Geoffrey de, 127.
Chaffs, Cornish choughs (kept at Windsor as pets), 329.
Chaire organ, see Chaire or portative, 448, 449 *bis*.
Chaire or portative, Chayre portative, apparently a portable organ fixed as a chair-organ (behind the organist's seat), now often called the Choir organ, 447.
Chairs, two, see *Cathedrae*.
Chalfont (Bucks), 152, 166.
Chalkes, John, labourer, 132, 161.
Chalking, caulking, pointing, 319.
Chamber, William of the, 107, 119.
Chandos, Lord, of Sudeley, 281, 282.
Chanter, of a bagpipe, the holed pipe on which the melody is played, 477.
Chantrey, the sculptor, 563.
Chapiters, chapitrals, capitals of shafts, so in Exod. 36, 38, and elsewhere in the Old Testament, 133; 161, nn. 14, 15, 16.
Chapman, John, 121.
Chaptrelles, capitals, 379, 381, 402.
Charles I, King, 295, 301, 302, 304, 340, 342, 344, 346, 416, 446, 468, 484, 486, 586.
———proposed monument to, 342, 485.
———Queen of, 340, 416.
Charles II, King, 65, 305, 308, 309, 313, 319, 323, 327, 330, 333, 335, 337, 338, 339, 340, 341, 342, 346, 348, 349, 350, 354, 361, 362, 363, 364, 365, 368, 369, 422, 449, 485, 547, 551, 553, 555, 564, 566, 570, 579, 580, 584.
———V, the emperor, 463.
———IX, King of France, 281.
———X, King of France, 566.
———XII, King of Sweden, 339.
———prince, afterwards King Charles II, 416, 555.
Charlotte Augusta of Wales, princess, 421, 456, 464, 472.
———Queen, 352, 417, 421, 574, 580, 584.
Charter, the Great, 26.
Chaucer, Geoffrey, clerk of the works, 221, 222, 225, 374.
Chaukes, Thomas, 186, 207.
Chaumberleyn, Chamberleyn, John, 224, 226.
Chaundeler, James, 226.
Chebsey (Staffordshire), manor of, 5, 9.
Chelsea Hospital, bronze statue of King Charles II at, 555.
Chelsey, Hugh of, see Hugh.
Chemise, the enclosed gallery round the base of the round tower; the Mantlet, *q.v.*, 11.
Cheny, Reynald, 535.
Chepstow (Monmouthshire), castle of, 6, 8, 9; hall of, 63.

Chertsey Abbey (Surrey), 241, 383, 398, 478, 480, 489, 587.
———abbot and convent of, 478, 479.
Chertsey, Thomas the painter of, see Thomas.
Chesebury, Stephen, 153, 167.
Chesewyke, Stephen de, 101.
Cheshire, Domesday survey of, 5.
Chester, bishopric of, 36, 37, 46.
———(Cheshire), castle of, 5, 8.
Cheverons, the rafters that meet at the ridge of a roof, 102, n. 111; 106, n. 203.
Cheyne, Thomas, constable, 109.
Chichester (Sussex), 323.
———bishopric of, 37, 46.
———castle of, 6.
Chichley, Sir Thomas, 309, 313.
Chiddingfold (Surrey), 141, 156, 163, 168, 175.
Chiffinch, William, 322; lodgings of, 315.
Child, master, the organist, 515, 522.
Childerlangley (King's Langley, Hertfordshire), 180, 204.
Chilton, Sir Nicholas, 522.
Chimney, a fireplace, the earliest sense, and we still speak of a "chimney-piece." Here the "chimney" and the "draught" or flue are mentioned separately, 512.
Chingestone (Kingston), 3, 9.
Chinon (Normandy), 18.
Chink, to fill up chinks, 296.
Chiswick (Middlesex), 345.
Chitnails, leadnails, possibly so called from their having heads like "chits" or warts, 121, n. 14.
Chobham (Surrey), 252.
Choreum, corium, leather, 510, n. 49.
Chough, a bird of the crow family; the term was formerly widely applied, especially to the jackdaw (see Chaffs), 268, 269.
Christ, figures and scenes in life of, 424, 425, 426, 437, 439, 440, 487, 488, 581.
———manor given to, 1.
Christchurch (Hants), Norman hall at, 63.
Chronicle, "Saxon," 1, 2, 5, 6, 8, 13.
Cigogné (France), 29.
Cil-y-cwm (Carmarthenshire), 129.
Cindicio, for *Scindicio*, cutting; occurs with *Talliacio*, *q.v.*, 211, n. 57.
Cindulae, scindulae, shingles, thin pieces of wood used like tiles or slates for roofs, 242, n. 11; 403; 522, n. 21 *bis*.
Cinopre, cinnabar or mercuric sulphide, but this would not be of any use in glass-painting, and perhaps something else is meant, 156.
Cirice, saint, passion of, 440.
Citulae, situlae, buckets, 168, n. 249.
Civera rotans or *rotalis*, a wheelbarrow, Fr. *civière*, 160, n. 11.
Clamp, an iron holdfast, see Crampon, 133; 161, n. 21; 169.
Clap table, probably one which would lift up and down, 581.
Clapier, see Gapier, 222.
Clare (Suffolk), 30.
———castle of, 7, 9.
Clarence, William duke of, 389, 390, see William IV, King.
———and Avondale, Albert Victor Christian Edward, duke of, tomb of, 488.
Clarendon, Earl of, marble pavement given by, to St. George's chapel, 426, 446.
Clark, Mr., 388.
Clarke, Clerke, John, mason, 316, 319, 320, 321, 323, 328, 331, 485, 552.
Clates, clades, cleats or hurdles, 131; 134; 162, n. 40; 169; "pro cladis vocatis skafold hurdilles," 243.
Clausum, a close, a term still used in connexion with some cathedral churches, 120, n. 5.
Clauvus? reading and meaning doubtful, 75, n. 50.
Clave, *clava* (of lead), a clove, formerly 7lb. or 8lb. of wool or cheese, 144; 159; 165, n. 161; 177.
Clavering (Essex), castle of, 8.
Clayton and Bell, stained glass window makers, 427, 459, 487.
Clear, Cleer, William, 328, 329.
Cleia, a hurdle, 77, n. 93.
Clement VI, pope, 112, 123.
Cleobury, Roger, 138, 173.
Clerk, John, 405, 510.
———John, auditor of the exchequer, 240, 400, 401, 522.
———Robert, mason, 511.
———William, 231.
Cleve, John, 186, 189, 193, 207, 208.
Cleveland, duchess of, 346.
Clewer (Berks), church of, 426.
———manor of, 2, 3, 583.
———the lord of, 106.
———Field, 257, 263.
Cliceta, a clicket or catch connected with the axis of a drawbridge, 105, n. 176.
Clickets, Clicket locks, latch-locks, old Fr. *cliquet*, 144; 148; 165, n. 173; 375; 397, n. 32; 506; 511, n. 56.
Clifford (Herefordshire), castle of, 6, 9.
Clifford's tower, York, see York.
Clifton (probably Clifton Hampton, Oxfordshire), 405.
Clifton, Sir Gervase, arms of, 467.
Clinckards, clinkers, very hard small white bricks, now used in Holland for paving roads with; earlier Dutch *klinckaerd*, mod. Du. *klinker*, from *klinken*, to sound or ring, 316.
Clinton, Edward, earl of Lincoln, lord Clinton and Say, 410, 411, 423.
Clitheroe (Lancashire), castle of, 6.
Clivore, see Clewer.
Cloaca, a latrine, 121, n. 15.
Clocherium, a bell-tower, 79, n. 152.
Cloring, Clorours, *Clorare*, these terms refer to some operation in glazing, 142; 163, n. 104; 164, n. 106.
Close-rolls, the rolls in which grants to private persons under the great seal and other "close" or private matters are recorded, 15.
Clot, a closet or privy, Lat. *clota*, Fr. *clot*, 190; 209, n. 35.
Clun, arms of, 419.
Clutrae, clouts or patches of iron to prevent the axle from wearing, 173.
Clyket, see Clickets.
Coade's artificial stone, 389, 390, 424, 435, 449.
Coblentz (France), 341.
Cockatoo, the bird called, 329.
Coga, a cog, a large boat of burden or barge, for inland traffic, 77, n. 75.
Coggeshall, chronicler of, 27.
Coggeshalle, R. de, 30.
Cok, Cokke, or Cokkes, Thomas, carpenter, 396, 496, 508, 509.
———William, 219.
Coke, Sir Edward, 287, 288, 289, 303.
Cokes, William, 205.
Cokhull, Cokkyll, William, carpenter, 222, 225, 396.
Cokthorpe, Cockthorpe (Oxon), 402.
Colby, John, labourer, 511.
Colchester (Essex), 27, 29.
———stone from, 116.
———tower of, 8.
Colchester, Richard of, 116, 125.
Cold Kennington (Kennington, Middlesex), 184, 205.
Coldryngton, Robert, glass painter, 142, 163.
Cole, size, made of "patches," *q.v.* The term "clear-cole" is still in use, 197; 209, n. 45; 217.
Colebrook (Colnbrook, Buckinghamshire), 156, 168.
Coleburn, Henry of, see Henry.

Colemetere, Philip, 200, 211.
Coleyn, three kings of, 229.
Colicea porta, a portcullis, 49; 73, n. 14.
Colis, Walter, of Windsor, 263.
Colkyrk, Clays, 157, 168.
Collectare, a book of the collects, 77, nn. 99, 101.
Colles, Thomas, of Windsor, 265.
Collingley or Colyngleye, in Windsor Forest, heathstone from, 159, 176, 177, 181, 182, 186, 189, 194, 198, 200, 201, 206, 208, 210, 211, 217, 218, 219.
Collins, doctor, canon of Windsor, 515.
Colne, river, 13.
Columpna, a buttress, 24; 28, n. 12; 60; 79, n. 141.
Colynge, see Collingley.
Colyngrygg, Collingridge, 509; see also Collingley.
Combe, upon a well; possibly *Coom*, an arched or rounded top, or else *Coomb*, a tub or vat, 224.
Combe (Surrey), 182, 183, 218.
———Park, 185, 186, 206.
Comb Nevil, in parish of Kingston (Surrey), 219.
Commaunders, great wooden mauls, or else rammers, 263.
Commons, House of, 354, 355, 358, 360, 368, 484.
Commonwealth, the, 370, 584.
Compasse shelves veined; compasse white and veined marble; compassed, *i.e.* curved, 331.
Compton, Nicholas, 398.
Computatorium, an exchequer, checker, or counting-house, 423.
Confession chaire, a chair for hearing confessions (1688), 329.
Congelacio (of glass), some process for which beer was bought, 163, n. 101.
Conisborough castle (Yorks), 166.
Conjungere, to fit together pieces of painted glass, 163, n. 104.
Connaught, the duchess of, 573.
———the duke of, 571.
Conqueror, the, see William I, King.
Conryk, John, 405.
Consuencio, for *Consuicio*, sewing, 470.
Contrabreve, counterbrief; the *Contrabrevia* are copies of certain grants made in Chancery, known later as *Originalia*, 45, n. 26; 63; 75, n. 36.
Controller, one who keeps a counter-roll, *q.v.*, 118.
Controller's house, 314.
Conway (Carnarvonshire), castle of, 90.
Conway, viscount, 296, 297, 299, 304.
Conygrave, Thomas, 528, 536.
Conyngesby, Humfrey, 398.
Cooke or Cookes, Robert, 197, 210.
Cookham (Berkshire), King's men of, 40.
———manor of, 24, 28, 33, 38, 39, 41, 42, 44, 66, 67, 68, 69, 73, 75, 76, 78, 79, 80, 82, 83.
Coopar, Nicholas, of Windsor, 264.
Coope, William, 398.
Copagium, felling of trees, 125, n. 42.
Cope, Mr., chapter clerk, 522.
Cope-bell, copebelle, 532.
Coperonis, de, from the twigs, 171.
Copland, John, 436.
Coppare, to fell trees, 126, n. 42.
Copparis hoops, coopers' hoops?, 249.
Copyng, William, glazier, 142, 164.
Corbel table, a course of wrought stones with corbels at intervals, usually on the top of a wall, 146; 165, n. 144; 206, n. 18.
Corbelli, corbels, (1) originally beak-heads (from old Fr. *corbel*, a raven, not from *corbeille*, a basket), 122, n. 21; 125, n. 42; 167, n. 237; (2), osier baskets, 144; 164, n. 113.
Corbes or Courbes, wooden boxes that lead was kept in (*Corbis* usually means a basket), 188; 208, n. 31; 236, n. 48.
Corfe (Dorsetshire), 2.
———castle (Dorsetshire), 2, 5, 6, 8, 27.
Corfe Mullen (Dorsetshire), 2.
Cornewaille, John, 396, 397.
Cornish choughs, the King's, 329.
Cornu Britanniae, Cornwall.
Cornualia, see Launceston.
Cornwall, 5, 8.
———duke of, 111, 123.
———earl of, Richard King of the Romans, 79.
———Edward, son of King Edward I, 90.
———Edward, duke of, see Edward VI, King.
Coronation chair, the, 73.
———of Our Lady, the, 441.
Corses, square shafts on which were to be set figures of the King's beasts bearing vanes, 384, 385, 460, 461.
Corsham (Wiltshire), Bath stone from, 508.
Cosin or Cosyn, John, glazier, 141, 142,. 156, 163, 164, 168.
Costera, coast, bank, 124, n. 32.
Cotel, Cotehull, Richard, carpenter, 132, 160, 197, 209.
Coterel, John, carpenter, 222, 225.
Coton, John, auditor of the exchequer, 240, 401, 522.
Cottree, James, 319, 551.
Counterfrunta, a frontal to hang over or behind an altar, 396, n. 24.
Counter-roll, a duplicate roll kept for the purpose of checking accounts, 118.
Counters, small round discs, usually of metal, with which calculations were made on checkered cloths or tables, 118; 506; 511, nn. 59, 60.
Counters, *Countrez infra stallos*, the partitions that divide one seat from another, 380, 381, 402, 403 *bis*, 430 *bis*, 431.
Counterscarp, the outer wall or slope of the ditch, 293.
Counting cloth, a cloth marked with squares for making calculations with counters (see *Scaccarium*), 118; 126, n. 42.
Couper, John, senior, 510; junior, 510.
———W., 510.
Coupere, John, of Colebrook, 156, 168.
———Robert le, carpenter, 100, 101, 102, 103, 104, 105, 106.
Coursy, Thomas, 116, 125.
Courtenay, arms of, 418.
———Edward, earl of Devon, badge of, 461.
———Sir Peter, 221, 223, 224, 227.
Cousin, Cousins, Peter, 331.
Coussin, Monsieur Réné, 317, 320, 321, 322, 323, 324, 325, 485.
Coutances, Walter of, archbishop of Rouen, 23, 24, 28.
Coventre, John, glazier, 142, 143, 163, 164.
Coventry, H., 313.
Covertrees, probably the hexagonal pillars and responds that support the stall canopies, and similar pillars, 379, 430 *bis*, 438.
Cowl, a large tub, especially one with two ears, through which a cowl-staff could be passed so that it could be carried by two men, 406.
Cowper, Mr., 521.
Cox, Crom^{d}., 319.
———Edmund, labourer, 315, 316, 321, 322, 328, 541.
———Edward, 314.
———Richard, canon of Windsor, 514, 520.
Cracche, a cratch or rack to hold fodder over a manger, 510, n. 49.
Cradelere, John, 220.
Crammys, cramps, 405.
Crampons, iron cramps, clamps to hold the stalls up, or to hold masonry together, 131; 161, n. 20; 166, n. 186; 169; 176.
Cranbourne or Crambourne forest (Berks.), 239, 240, 243, 244, 268, 290, 291, 378, 380, 382, 399, 400, 402, 405, 518, 523.

Cranbourne, heath stone from, 378.
Crane, Sir Francis, chancellor of the Order of the Garter, 302, 306, 370, 531, 584.
———Sir Richard, 302.
Crannold, John, of the Wyk, 263.
Cranstokes, John de, 126.
Craumpones, cramps, 121, n. 16; 470, n. 81.
Crebrum, cribrum, a sieve or riddle, 399, 405; of canvas, 402.
Creçy, battle of, 128, 437.
Cressy, Thomas, 523.
Crestes, top stones of parapets; tops of wood cornices, often mentioned with trails, *q.v.*; pierced parapets, 194; 196; 206, n. 18; 207, n. 24; 208, n. 34; 268; 380; 387 *bis*; 401 ff.; 430; 460; 461.
Crevesces, crevices, cracks, 119, n. 1.
Crochets, large hooks for the King's chamber, 200; 211, n. 56.
Crochett. ferri, little iron hooks, 106, n. 203.
Croisures, grozing irons, 142; 163, n. 95.
Cromwell, Oliver, the lord Protector, 302, 536, 584.
———Richard, 302.
Crootesses, crow-toes, a popular name of various plants. "Hiacinthus is called Crowtowes, crowfote, and crowtese" (Turner, 1562, in N. E. D.), 321.
Cross-Neyt, "True Cross," a famous relic (see p. 466, n. 13), 410; 412; 454; 466, n. 13.
Crotchet, crocketed, 485.
Crotum, fossa, locus cavus (D'Arnis), perhaps here the burning of a kiln of chalk (*creti* for *cretae*) is referred to, 218.
Crouchfield (Herts), 156, 175.
Crouchfield, Thomas, 154, 174, 175.
Croudwayne, a push-wain, wheelbarrow, hand-cart (old Dutch *krodewaghen*), 145; 164, n. 137.
Crowcher, John, 397.
Crowe, a crowbar, usually having one end slightly bent and sharpened like a crow's beak ("crowbar" is a modern synonym), 122, n. 18.
Crowe, Simon, 189, 208.
Crownale, John, 236.
Crue, William, carver, 382, 405, 431.
Crumwell (Thomas), 482.
Cruse, John, 535.
Cubacio, laying out the glass cut up for leading, 163, n. 84.
Cubare, to lay (timber), 121, n. 14.
Culdors, always mentioned in connexion with riddles (*cribra*) and doubtless something of the same kind, colanders or strainers, 114; 117; 124, n. 35; 126, n. 42.
Culham, Culneham (Oxon), 378, 399, 400, 402, 405.
Cumberland lead mines, 15.
Cumberland, duke of, 389, 390.
———Ernest duke of, 352, 364.
Cumulus, a high roof (the new work at Lichfield would probably be the chapter-house built about 1240), 77, n. 87.
Cundy, Samuel, mason, 508.
Cune, Thomas, serjeant plumber, 264.
Cunes, quoins, corner-stones; cune marchant, some special kind of the same, stepping quoins? corbie steps? 116; 124, n. 42; 125.
Cupis, probably coops, baskets, 405, 406.
Curchofeld, Richard of, 102.
Curteis, Robert, 303.
Cust, Hon. and Rev. H. C., canon of Windsor, 508.
———Lionel H., 555.
Cutte, John, 398.
Cuva, a tub, 124, n. 35.
Cygony, Engelard of, see Engelard.

Dacre of Gilsland, the lord, K.G., 463.
Dacre, Robert of, see Robert.
Dadington, Thomas, glazier, 142, 143, 164.
Dadinton, Nicholas, glazier, 163.
Dahl, Mr., 337.
Dale, Richard, 295.
Dalingrugg, Robert, 189, 208.
Dallam, Thomas, organ maker of London, 447, 448, 449, 470, 471.
Dalton, Rev. J. N., canon of Windsor, 243, 471, 536.
Danby, Treasurer, 318.
Danes, the, 5.
Danet, master Thomas, 401, 522.
Daniel the ironmonger, 91, 100, 102, 104, 107, 119.
Daniel, the prophet, 487.
Danyell, Thomas, 379, 400.
Darcy, the lord, 463.
Darell, James, 514.
Dartford (Kent), 129, 160, 204.
Dartmouth, Lord, 328.
Dasent, J. R., 263.
Datchet (Berks), 370.
———Gerard of, see Gerard of Datchet.
Daubator, a plasterer; the original meaning of *daub* was to lay on plaster, mud, or the like (so in Exodus, 2, 3, and Ezek. 13, 10-14). Old Fr. *dauber*, Lat. *dealbare*, 523, n. 21.
Daubeney, Giles lord, lord chamberlain, 460; badge of, 462.
David, John, 535.
———King, 438, 487.
———King of Scots, 281.
———saint, 574.
David's, Saint, 184.
Davis, James, of the wardrobe, 309, 310.
Davis, John, 329, 392, 393, 394, 528, 529.
Davy, Robert, 87, 98, 99.
Dawes, Thomas, Rougecroix pursuivant, 280.
Dawkins, Thomas, 314.
Daye and Berdill, 418.
Deacon, Henry, 257.
Deane, Walter, 405.
Death, figure of, 376, 418, 475.
Debellare, must here mean to protect or defend against hostile attack, 119, n. 1 *bis*.
Dechere, William le, mason, 105.
Decken, William le, 99.
Deed poll, a deed executed by one party only, so called because polled or cut plain, not indented.
Degrees, steps to different floor-levels, 386.
Delamere, arms of, 412.
Delilah, 441, 476.
Della Robbia ware, panels of, in St. George's chapel, Windsor, 451, 452, 585.
Demesne, *dominium*, possession of real estate either by the King or by someone holding mediately or immediately from the King, also property so held, 1.
Demetrius, Emmanuel, 282.
Dempres, John, 219.
Dene, *dena*, a run for swine, perhaps in a wooded hollow, 1; 3, n. 9.
Dene, Simon atte, 91, 100, n. 74.
Denham, Geoffrey of, see Geoffrey.
Denmark, Sweden, and Norway, John, King of, 462.
Denmark, prince George of, see George.
———princess Alexandra of, see Alexandra, Queen.
Dent, doctor, 463.
Denton, master James, canon of Windsor, 411, 512, 513, 514, 516, 520, 521, 584.
Denys, William, carpenter, 132, 151, 153, 154, 157, 160.
Depedale, Alexander, 382, 405.
Depyng, William, glazier, 163.
Derby, earl of, 281, 282, 445.
———Henry earl of, seneschal of England, 112, 123.
Derbyshire, lead from, 41, 43, 73.
———sheriff of, 39, 43.
Derham, Mr., 465.
Deryk, Nicholas, painter, 468.
Despenser, Sir Philip, 111, 123.

Destreez, M. Jules C., 488.
Devenshyre, William, 189, 208.
Devizes (Wilts), castle of, 9.
Devill, John, of Calham, 402.
Devon, Baldwin earl of, see Baldwin.
———sheriff of, 37, 46, 219.
Devon, F., 398.
Devonshire, duke of, 390.
———earl of, 463.
Devynessh, John, sawyer, 396.
———Robert, sawyer, 397.
Dewick, Rev. E. S., 466.
Deynes, John, 161, 162.
———Richard, 161.
———William, 167.
Deysius, a high table, including the platform on which it stands, hence the third prior at Durham was called the Deece Prior (*Rites*, p. 275, note), 75, n. 36.
Dich, John atte, see John.
Dickinson, William, 311.
Digby, the lady, 340.
———Simon, 398.
Dilles, probably thills, cart or waggon shafts, 229.
Dinan (Brittany), castle of, 547.
———donjon of, 11.
———motte at, 7.
Dinham, John lord, K.G., arms of, 467.
Dirige, matins of the dead, so called from the first word of the first antiphon, hence our word *dirge*, 384.
Dishe, Ogn . . ., 132, 160.
Dispensa, "a place where provisions are kept; a storehouse, pantry, or cellar; = SPENCE" (N. E. D. under † Dispense, *sb.* 3), 99, n. 37.
Ditton (Bucks), 122.
Doddridge, Sir John, 288, 303.
Dodeler, Gilbert, 122.
Dodelere, Richard, 121.
Dodlesfold, Ralph of, see Ralph.
Dogfish skin, the rough skin of the dogfish, used as sandpaper is, 133; 161, n. 19 *bis*.
Doggerell, Mr., 449, 524.
Dogskins, either for making glue or for some other work, 131, 168.
Doket, Andrew, 232.
Dol (Brittany), donjon of, 11.
———motte at, 7.
Doland, Richard, 246.
Dolata petra, wrought stone, 205, n. 13.
Dolesam, Philip, 315.
Doliata, some quantity of stone, 225, n. 18; a cask full of honey, 221; 225, n. 21.
Doma, apparently the roof, 120, n. 11.
Domesday Survey, 1, 2, 3, 4, 5, 6, 12, 544, 583.
Domicelli et domicellae, sons and daughters of kings and nobles, 122, n. 26; 123, n. 27.
Dominica in Albis, the first Sunday after Easter, on which day the newly baptized appeared in their baptismal robes (it is interesting to find the term in use in 1699), 309.
Dominium, demesne, 3, n. 9.
Domus specierum, the spicery, 122, n. 18.
Donebrokes, Martin, 106.
Donga, for *Tonga*, *q.v.*, 177.
Dongon, see Donjon.
Donjon, Fr., and archaic spelling of "dungeon," Lat. *dungona*; (1) the great tower or keep of a castle, (2) a deep dark vault often connected with or under such a tower, 7, 227, 229—232 *saepe*; 235, 236 *saepe*.
Donnus, a man's name, 2; 3, n. 21.
Doom, the, 439.
Dorking, Roger, 205.
Dornail, doornails, 106, n. 203.
Dorney, William of, carpenter, 103.
Dorothy, saint, image of, 470.
Dorset, countess of, 339.
———Edmund earl of, see Beaufort.
———Thomas earl of, 287, 288.
Doteres, dotards, trees that have lost their tops, 269.
Doughty, doctor, canon of Windsor, 388.
Douglas, doctor, canon of Windsor, 426.
Doungion, le, see Donjon.
Dover (Kent), 27, 34.
———castle of, 4, 8, 9, 22, 25, 26, 29, 30, 33, 180, 204, 217; siege of, in 1216, 26, 27.
Dowleggis, perhaps dowels, 510, n. 49.
Dragon, a fabulous heraldic creature developed from a serpent, generally winged, and having four legs and a serpent's tail, 477.
Drainton (Drayton), 2, 3.
Draper, Hugh le, 24, 26, 27, 28, 32.
———John le, 43, 62, 70, see also John of Borden.
———Thomas, 165.
Draught, the flue of a fireplace, see Chimney, 512.
Drayton Parslow (Bucks), 2, 8.
Drere, John, 203, 212.
Dresser, folding, a hinged board fixed on the kitchen wicket to set meat upon at serving times, 264.
Dressorium, a kitchen dresser, also a building containing a dresser, *le dressour*, 100, nn. 73, 74; 102, n. 101.
Dressour, le, a building in which meat was dressed, 193, 207, n. 23; 208, n. 34.
Drury, Sir John, 236.
Dryft pin, a punch, 265.
Dubbers, apparently rollers for the chain of a well to run upon, 264.
Dubbyng, daubing, plastering, 239, 240, 244.
Duchesne, A., 8.
Dudley (Worcestershire), castle of, 6.
Dudley, the lord, K.G., 463.
———William, dean of Windsor and bishop of Durham, arms of, 442.
Dugdale, Sir William, Garter King-of-arms, 3, 470, 529, 536.
Duncomb, Madam, 331.
Dunfestus, portrait of, 340.
Dunham, prebend of, 184.
Dunhevet, Launceston, 8.
Dunmowe, Mr., 522.
———Nicholas, 155, 167.
———Thomas, glazier, 142, 163, 164.
Dunn, George, 233.
Dunrig, John, 401.
Dunstable, annals of, 27, 30.
———John, carpenter, 132, 146, 147, 160, 162, 165, 171, 173, 182, 218.
Dunster (Somerset), castle of, 6.
Dunton Waylett (Essex), 129.
Dunwich (Suffolk), 27, 29.
Duratea, preservative (?), 284.
Durell, doctor, dean of Windsor, 346.
Durham abbey, 263.
———bishop of, 187, 479.
———castle of, 8, 9, 580.
———cathedral church, arms of, 490.
———hall of, 63.
———Hugh Pudsey, bishop of, 23.
Durham, Richard, 116, 125.
Durneyl, door-nails, 99, n. 58.
Dya, Walter de, master, 61, 79.
Dychewod, Andrew, 105.
Dychingge, Thomas, 122.
Dyer, John, of Eton, 396.
Dyllenburgh, Gerrard, 317.
Dyne, Hugh, 42.

East, the, 129.
Easthampstead (Berks), 117, 126, 178, 180, 184, 186, 204, 205, 206, 213, 214, 229, 239, 244, 379, 400.
Eden, garden of, 488.

Edinburgh, the duchess of, 573.
Edington, Dan William of, 147, 165.
Edmund Crouchback, earl of Lancaster, brother of King Edward I, 88, 95, 99.
Edmund of Abingdon, archbishop of Canterbury, 36.
———of Woodstock, 95, 209.
———the King, saint, image of, 433, 470.
———the tiler, 99.
Edred, Ederede, Ederyth, Edryche, John, carpenter, 383, 398, 423, 509, 536.
Edric, 24, 28.
Edward, bell called, 532, 537.
———I, King, 85, 86, 90, 96, 98, 466.
———II, King, 90, 91, 97, 98, 107, 109, 119, 201, 466.
———III, King, 55, 86, 90, 96, 107, 109, 111, 112, 123, 128, 130, 160, 178, 182, 196, 204, 205, 220, 234, 246, 247, 251, 258, 259, 280, 281, 287, 288, 294, 306, 338, 345, 362, 365, 374, 389, 410, 416, 418, 426, 436, 437, 443, 454, 466, 478, 488, 489, 517, 521, 553, 568, 576, 583; horoscope of, 422; sword of, 418.
———IV, King, 228, 237, 238, 240, 246, 281, 311, 375, 376, 383, 384, 389, 390, 398, 408, 410, 414, 415, 417, 418, 419, 420, 421, 422, 425, 427, 428, 429, 440, 441, 446, 447, 450, 451, 454, 455, 459, 466, 468, 469, 473, 474, 475, 476, 477, 512, 518, 522, 558, 583, 585, 586.
———V, King, 240, 242, 414.
———VI, King, 253, 256, 257, 259, 416, 484, 549, 571, 584, 586.
———VII, King, 371, 427, 486, 567, 571, 572, 586.
———duke of Cornwall, see Edward VI, King.
———duke of York, see Edward IV, King.
———earl of Cornwall, see Edward II, King.
———prince of Wales, see Edward II, King, and Edward III, King.
———prince, son of King Henry III (afterwards King Edward I), 37, 46, 64, 66, 73, 78, 81, 84, 85.
———prince of Wales, son of King Edward II, 90, 95, see King Edward III.
———prince of Wales, son of King Edward III (the Black Prince), 107, 111, 112, 338, 345, 365, 389, 426, 436, 437, 443.
———prince of Wales, son of King Henry VIII, afterwards King Edward VI, 422.
———saint, 92, 109, 110, 129, 130, 138, 374, 376; arms of, 415, 420, 455, 456, 461, 462, 465, 467, 499, 514; image of, 378, 429, 430, 433, 436, 437, 446, 465, 470.
———son of King Henry VI, portrait of, 414.
———the Confessor, King, 1, 3, 5, 6, 8, 9, 491.
Edward, John, 510.
Eginton, Mr., of Birmingham, glass painter, 390, 429.
Eglantine, sweetbriar, 270; 284, n. 14.
Eglemunt, Eglemound, Egremont, stone from, 15, 16, 20, 113, 137, 149, 150, 165, 166, 171.
Egremont (Cumberland), 20, see also Eglemunt.
Elacy, M., 510.
Elder, William, plasterer, 251.
Eldridge, Richard, bellfounder, 535.
Eleanor (of Castile), Queen, 85, 94.
———(of Guienne), Queen, 24, 28.
———(of Provence), Queen, 34, 40, 64, 66, 67, 89, 583.
Electrum, a term applied to various mixed metals, including solder, 399.
Elemosinaria, the almonry, where the king's alms were dispensed, 76, nn. 88, 89.
Elias the pavier, see Tilere, Elias.
Elijah, the prophet, 441, 469.
Elingham, Ralph, 197, 209.
Eliot, doctor, dean of Windsor, 243.
Elis, Robert, carver, 378, 399, 429, 430.
Elizabeth, Queen, 266, 267, 270, 272, 273, 274, 275, 276, 278, 279, 280, 281, 282, 283, 284, 285, 287, 294, 306, 324, 354, 365, 416, 454, 484, 547, 569, 579, 584, 585, 587.
Elizabeth, saint, 437, 438.
———the princess, daughter of King George III, 352.
———the princess, daughter of King James I, 416.
———Widvile, Queen of King Edward IV, 418, 421.
———of York, the lady, Queen of King Henry VII, 247, 261, 416, 458, 574.
Elley, Lt.-Gen. Sir John, bust of, 460.
Ellys, Nicholas, master mason, 256.
Elnestrowe, John, 395.
Elnetham (? Eltham, Kent), 159, 176, 177, 213.
Elnoth, see Ailnoth.
Elongacio, lengthening, 162, n. 77.
Elongare, (1) to lengthen, 81, n. 189; (2) to remove to a distance, 160, n. 5; 204, n. 2; 205, n. 11.
Eltham (Kent), 179, 180, 204, 226, 402, see Elnetham.
Elvey, doctor, organist, 517, 523.
Ely, Mr., 522.
Ely, William Longchamp, bishop of, 23.
Elyot, Thomas, 187, 207.
Emlyn, Henry, carver, 389, 390, 391, 392, 393, 394, 419, 421, 424, 426, 427, 436, 438, 440, 441, 442, 443, 449, 450, 454, 455, 459, 466, 468, 470, 471, 472, 521, 526, 529.
Emmaus, Christ and the two disciples at, 426, 437, 438, 441.
Emmett, or Ermett, Maurice or Morris, bricklayer, 312, 314, 316, 319, 321, 322, 541.
Empson, Richard, 398.
Enallare, see *Anellare*.
Engelard of Cygony or Athie, 25, 27, 29, 30, 31, 32, 34, 35, 43, 45, 51, 54, 55, 62, 64, 70, 73, 74, 76, 80, 81.
England, 129, 160, 228, 248, 313, 339, 340, 369, 484, 548, 583, 585.
———arms of, 258, 260, 261.
———King of, 247, 305.
Englefield, Mr., 268.
English of the North, 5.
Enplastrum de paris, plaster of Paris, 171.
Enterclose, *interclusum*, a screen, 72; 78, n. 109; 102, n. 99; 206, n. 16; 415; 421; 426; 427; 430; 431; 585.
Entercloses (of the stalls), the panelling at the backs, 403.
Enyfeld, John, 218.
Erary, *errarium*, the Ærary or Treasury, 150; 370; 417; 466, n. 13; 468, n. 37; 495; 496; 504 *bis*; 505 *saepe*; 506; 511 *saepe*; 513; 514.
Erber, the *herbarium* or herb garden, 508, n. 14.
Erle, John, 116, 125.
Escangium, for Excambium, exchange, 3, n. 6.
Escuracio, scouring or cleaning out, 236, n. 49.
Esperduca, of iron, an esperduct, or small fagot, each bar of which weighed a little over 4lb. Old Fr. *esperduite*, from Lat. *experducta*, drawn out to a certain length, 40, 73.
Essex, earl of, 281, 462.
———Henry earl of, badge of, 462.
Essex and Herts, sheriff of, 19.
Estafort, Stafford, 8.
Estagium, stagium, q.v., 80, n. 198.
Estañ, W. de, see William of Staines.
Estanfacia (?), not explained, and reading doubtful; the context points to scaffolds for a wall painter; perhaps we may read *estansacia*, stances or standing places, 77, n. 93.
Esterfeld, master John, canon of Windsor, 481.
Esthawe, John, glass painter, 142, 163.
Esther, scenes from the story of, 563, 564.
Estoveria, estovers, necessary goods of all sorts, especially wood (from old Fr. *estover, estovoir*, to be necessary), 124, n. 32.
Estrichboards, boards from an Eastern kingdom, Norway or neighbouring places, 496; 510, n. 49.
Estrighoiel, see Chepstow.
Etheldreda, saint, image of, 469.

Eton (Bucks), 92, 180, 204, 222, 263, 274, 316, 396, 511.
———College (Bucks), 232, 233, 234, 236, 238, 242, 446, 586.
———Robert of, see Robert.
———Roger of, see Roger.
———Osbert of, see Osbert.
Eudo the steward, 1, 3.
Europe, 129.
Eustace, count, 3.
———the treasurer, 43, 44, 74.
Eustas, William, 205, 206, 207.
Evangelists, the Four, images of, 194, 207.
Evans, A. W., virger, 243.
Evans, Mr., 510.
Evelyn, John, 302, 309, 311, 344, 345, 346, 551, 555.
Everard of Windsor, keeper of the King's houses, 23, 24, 27, 28.
———the surveyor, 24, 28.
Evere, see Iver.
———Richard, 161, 207, 208.
Ewerose, Roger, 189, 208.
Ewias Harold (Herefordshire), castle of, 6, 8, 39.
Ewry, the ewery or place for ewers, table linen, etc. 299.
Excambium, exchange, 3, n. 7.
Excubiae, military guards on the watch against attacks, 8, n. 3.
Exeter (Devon), 111.
———Anne duchess of, 383, 451.
———castle of, 4, 5, 6, 7.
———earl of, 338.
Eye (Suffolk), castle of, 5, 9.
Eyton, Rev. R. W., 2, 3.

Fairher, John, labourer, 132, 161.
Falia for *folia*, leaves (of folding doors), 398, n. 45.
Falsae gutturae, gutters out of repair and not answering their purpose, 119, n. 1.
Farleigh, Henry of, see Henry.
Farnham (Surrey), 29, 181, 183, 217, 378, 399, 400.
Fauconberg, William lord, see Nevill.
Fauzeauter, a shelf behind the high altar, 374; 395, n. 5.
Feilding, viscount, 555.
Feirefurse (awaiting identification), 378, 399.
Felley, Nicholas of, 107, 119.
Fenger, Stephen de, 47.
Fenyall, finial, see Fynole, 404.
Fepard, Richard, 189, 208.
Fering (Essex), manor of, 1, 3.
Feringes (Fering), 3.
Fernell, Walter, 537.
Fernes, windlasses, see *Vern'*. 216 *bis*.
Ferramenta stannata, tinned ironmongery, 208, n. 30.
Ferrara, duke of, banner of the, 445.
Ferre, Sir Guy, 89, 99.
Ferrers, Henry de, 2, 3.
Feruc', ironwork, 119, n. 1.
Ferur, Alexander le, 26, 28.
———Ralph le, 99.
Feversham, lord, lodging of, 323.
Feyth, John, carpenter, 396, 509.
Fiddes, Richard, 490.
Fielding, Madam, 331.
Fiennes, Celia, her visits to Windsor, 580, 581.
Filles, John, carver, 378, 399, 429, 430.
———Robert, carver, 382, 405, 432.
Finall, a finial, 284, n. 14.
Finch, John, 330.
Finial, see Fenyall, Fynole.
Firestone, properly a stone that resists the action of fire, but the term is locally applied to a calcareous sandstone, to granite, etc. 529.
Firma, rent, 21, n. 17.
Fisette (some place in Oxfordshire), 402.
Fish skin, see Dogfish, 393, 394.
Fisher, doctor J., canon of Windsor, 391.
Fisul' ferri, *Sisul' ferri*, occur in the same roll and in the same connexion, 216. They await explanation.
FitzAlan, Thomas, lord Maltravers, and earl of Arundel, arms of, 384, 420; badge of, 462.
FitzAlayn, Richard, 219.
FitzAlexander, William, 28.
FitzAndrew, John, 33, 34, 35, 44, 45, 46, 50, 55, 59, 70, 74, 75, 79, 83.
FitzDurand, Geoffrey, 20.
FitzGerald, Gerald, earl of Kildare, arms of, 462.
———the lady Elizabeth, wife of Edward earl of Lincoln, 411.
FitzGodfrey, John, 25, 28, 29.
FitzHugh, John, 25, 26, 29.
FitzJohn, John, 42.
FitzOdo, Edward, of Westminster, 42, 48, 55, 57, 69, 72, 76, 77, 78, 83.
FitzOsbern, William, earl of Hereford, 4, 5, 6, 8, 9, 12.
FitzPiers, Geoffrey, earl of Essex, 25, 29.
FitzReinfrid, Roger, 15, 18, 19, 22, 23.
FitzRobert, Philip, 24, 28.
Fitzroy, Henry, duke of Richmond and Somerset, son of King Henry VIII, 254.
FitzWilliams, Sir William, monument of, 452.
Flanders tiles, 148.
Flandrestill, Flanders tiles, 188, 224.
Flaxman, the sculptor, 571.
Flemyng, Sir Thomas, 288, 289.
Fletcher, Thomas, of Windsor, 396.
Flint (Flint), castle of, 90.
———(Flint Hill, near Dorking), stone from, 137, 149, 165, 171.
Flinting joints, sticking fragments of flint into the mortar, 368.
Flixton, prebend of, 184.
Flodegate, John, 397.
Florence, duke of, 322.
Florentine sculptors, works of, in England, 490.
Flores Historiarum, 72, 83.
Flower, later flouer, floor, Flowred, floored, 253, 256, 263 *bis*, 264 *et saepe*, 297 *saepe*.
Fogg, captain, 469.
Foliejohn (Berks), manor and park of, 180, 184, 203, 204, 205, 217, 221, 229, 403, 523.
Folkestone (Kent), 27.
Folles, bellows, 470, n. 93.
Footbrace, *pes aeneus*, foot brass, the socket in which a mill-spindle works, 155; 158; 167, n. 244.
Ford, William of, carpenter, 103.
Forester, Thomas, 116, 125.
Forlocke, a wedge, usually of iron, put through a hole in the end of a bolt to hold it fast in, 264.
Forrest, Mr., artist in stained glass, 466, 471, 472.
Forster, Joseph, plasterer, 351.
———Philip, "rowmason," 509.
Fort, Thomas, joiner, 331.
Fortescue, Hon. John, 550, 555.
Forth, Fort, Alexander, joiner, 314, 316, 320, 321, 331.
Fosse (York), waters of, 166.
Fotheringay castle (Northants), 340; church, 237, 447.
Foundors, (?) crucibles for making solder, 171.
Founte, *coram summo altare*, the *lavabo* basin, 395, n. 2.
Fousura, *vousura*, "vault," p. 107, but the passage on p. 119 is obscure, and will not construe as it stands; for *fousuram* read *fousura*, 119, n. 1.
Fowle, fool, the professional jester, 251, 264.
Fox, Richard, bishop of Winchester, 463.
Foxe, Sir Stephen, 345; lodging of, 321.
Foxle, Sir Thomas, constable, 109, 120, 138, 173, 174.
Foyle, the track of a hunted animal; to take the foil is to run over the track a second time to baffle the hounds, 282.

Framlingham (Suffolk), castle of, 19.
Franca petra, freestone, *franche pierre*, 20, n. 12; 22, n. 18.
France, 111, 129, 160, 254, 339, 583.
———banner of, 352.
———crown of, 228, 418.
———Francis I, King of, 463.
———Louis XI, King of, 473.
———Louis XII, King of, 261.
———Philip, King of, 128.
———and England, arms of, 414, 465, 467, 469, 488.
Franciscans, provincial of, 59, see also Austin, bishop of Laodicea.
Francklyn, William, of Old Windsor, 264.
Fraunkelyn, Frankelyn, William, 185, 189, 190, 206, 209.
Frectagium, freight, 171 *bis*.
Frederick, prince of Wales, 421.
Freman, John, carpenter, 468.
Fremantel, Freitmantel, Richard of, see Richard.
Frenssheman, Jamnus, 397.
Frilleroy, some shrub or plant, 582.
Frimley (Surrey), 219.
Frisseley, Thomas, 379.
Frith, Mr., treasurer of the College, 448, 495, 535.
Frith Lane, Freelane, 257, 290.
Frogmore, the Mausoleum at, 487.
Froissart, the chronicler, 111.
Frosterley (Durham), marble from, 459.
Froud, Madam, 331.
Frunta, a front for an altar, now called a frontal, 396, n. 24.
Fruntella, the frontlet of an altar, 396, n. 24.
Fumeraria, *Fumerale*, a chimney, 164, nn. 119, 131.
Fumerell, a femerell or louvre, 103, n. 142.
Furbour, Thomas, of Windsor, 395.
Furbussher, John, of Vascony, 395.
Furca ferri, an iron fork for managing the wood on the fire, 190; 209, n. 35.
Furnival, the lord, 181, 183, 217.
Fynch, John, 132, 160.
Fynche, Richard, 303.
———Robert, 537.
Fynoles, finials, 179, 213.
Fysely, Richard, 536.

Gable, gabill, gable ropys, cable (?) see Capull, 401, 402, 406.
Gablum, payment in lieu of service, 3, n. 9.
Gabriel, the archangel, 437, 438.
Gadd, see Garb, thirty gads went to one garb, 176.
Galilea, a Galilee or vestibule, usually western, to a church, 78, n. 106; 375; 396, n. 29; 515.
Galis, James, of Windsor, 263.
Galtres, Forest of (Yorks.), 166.
Galye, Richard, 257.
Gange, Walter, 91, 100.
Gapier, a window so called, probably a low side window, 222 *bis*; 223, nn. 24, 26.
Garb (of steel), a sheaf or faggot of the gads or rods in which steel was sold, 126, n. 42; 158; 176; 229.
Garderoba, a garderobe, either a place for storing clothes or a privy; the latter in these accounts, 79, n. 129; 82, nn. 206, 207; 121, n. 13.
Gardiner, John, dauber, 104, 223, 225, 536.
———Robert, carpenter, 87, 89, 99, 100, 106.
Gargoilles, Garglez, stone waterspouts projecting from the eaves, 186; 194; 207, n. 23; 208, n. 34; 239; 244.
Garnets, hinges, see *Gernetti*, 405.
Garnish of pewter vessels, a set, 266.
Garter, Order of the, 111, 432, 501, 506, 517.
Gascon or Vascon Rolls, enrolments in Chancery concerning English affairs in Gascony, 56.
Gasquet, F. O., 160.
Gaunt, John of, 416.
———or Gant, Peter, carpenter, 152, 157, 166, 173.
Gawme, jamb, 511, n. 53.
Gayola, a jail, 99, n. 35.
Gaza, the Philistines at, 441.
Gedding, John, glazier, 141, 142, 163.
Gedney, John, clerk of the works, 221.
Geet, jet, or something bearing an external resemblance to it; jet could hardly be of any real use in glass-painting, 141.
Gelingeham (Gillingham), 3.
Gemelles, *gemelli*, hinges, 101, n. 83; 126, n. 42.
Gemeux, Gymeux, Jamawes, hinges, 179; 213; 249; 397, n. 33.
Geneva, Peter of, see Peter.
Geoffrey of Denham, 199.
———of Pitchford, 85, 86, 108, 119; Richard, son of, 85.
———of Windsor, master, 19, 20, 21, 22.
———servant of Sir John Drury, 236.
———the chaplain, 18; 20, n. 4; 22, n. 32.
George, bell called, 532, 537.
———I, King, 337, 338, 347, 421.
———II, King, 347, 421.
———III, King, 347, 348, 352, 353, 354, 363, 364, 365, 368, 390, 415, 417, 421, 432, 435, 436, 439, 443, 459, 472, 486, 490, 522, 566, 574, 584, 586.
———IV, King, 354, 360, 361, 362, 363, 364, 365, 369, 421, 456, 486, 553, 554, 563, 565, 566, 567, 571, 576, 584.
———V, King, 371.
———of Denmark, prince, 333, 337, 346, 347, 581, 582.
———prince of Wales (afterwards King George IV), 389, 390, 456.
George, saint, and the Dragon, image of, in St. George's Chapel, 378, 395, 399, 424, 427, 429, 430, 433, 434, 436, 437, 446, 465, 467, 469.
———saint, 129, 130, 138, 161, 169, 229, 338, 339, 345, 374, 375, 376, 395, 424, 425, 437, 465, 488, 499, 539, 553, 566, 574; arms of, 379, 395, 396, 400, 412, 415, 420, 435, 444, 455, 457, 461, 462, 463, 467, 474, 475, 476, 477, 492, 499, 506, 511, 514, 519, 532, 566, 567; dagger of, 415; heart of, 375, 396; passion of, 437, 441; story of, 381, 404, 431, 441, 475.
Gerard, Gilbert of Pinchigni's man, 18, 21.
———Marcus, 280.
———of Datchet, 19, 22, 23, 27, 28.
Germany, Emperor Frederick of, 460.
———knighthood of, 128, 160.
Germeyn, Godfrey, 37, 50, 74.
Gernetti, *garnetti*, garnettes, garnets, hinges with an upright part nailed to the side, and a horizontal part to the door, 162, n. 74; 405; 523, n. 21.
Gervase the historian, monk of Canterbury, 13, 24, 28.
Ghent, church of St. Bavon at, 485.
Ghost, the Holy, 437, 438, 440.
Gibbons, Grinling, carver and sculptor, 311, 315, 316, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 331, 338, 340, 345, 346, 551, 555, 563, 564, 565, 566, 567, 580, 584, 585.
" Giettes " (some place near Windsor), 240, 244.
Giffard, Hugh, 35, 36, 45, 46, 61, 65, 71, 76, 79, 80, 81.
———Osbert, 32.
Gilbert, earl, 5, 8.
———Alfred, sculptor and craftsman, 488.
———of Grange, 38, 45, 47, 70, 71, 75, 79, 81.
———of Pinchigni, 18, 19, 20, 21, 22.
———of Stokele, 206.
———the King's carpenter, 66, 68, 71, 81.
Gilebertus, a smith, 409.
Giles, doctor, canon of Windsor, 515, 522.
———George, 319.
———Mr., 447.

Gillingham (Dorsetshire), 3.
———church of, 2.
Gistae, gistes, joists, 105, n. 179; 119, n. 1.
Gistata, joisted, 49; 73, n. 7.
Glasier, John, 222, 225.
Glastonbury abbey (Somerset), 167.
Glasyer, Henry, of London, 223.
Gleichen, count, sculptor, 459.
Glemesford, Glymmesford, John, carpenter, 132, 146, 147, 157, 160, 162, 165, 171, 187, 189, 190, 193, 197, 200, 201, 202, 207, 208, 209, 210, 211.
Glendale, John, 197, 210.
Glendon, Roger, 141, 163.
Glide, Edmund, tiler, 101, 102, 103.
Gloucester (Gloucestershire), 201.
———castle of, 5.
———duke of, 389, 390, 416, 582.
———Humphrey, duke of, see Humphrey.
———John of, see John.
———Mary, duchess of, monument to, 414, 460.
———Richard, duke of, 421.
———Robert of, see Robert.
———sheriff of, 39, 40, 42, 73.
———William, duke of, portrait of, 563.
Gloucestershire, iron from, 73.
Glynton, John of, see John.
Gobelin tapestries, 563, 564, 566.
Gobet, a gobbet, lump, or piece, 125, n. 42.
Godclere, Richard le, 91, 100.
Goddard, Richard, 316.
———William, 303.
Goderich, viscount, 368.
Godewyn, Philip, 201, 211.
Godfray, Godefray, John, 126, 173.
Godfrey of Liston, 38, 39, 40, 41, 47, 52, 55, 56, 57, 58, 61, 66, 67, 70, 71, 72, 74, 75, 76, 77, 78, 79, 81, 82, 83, 88.
Godman of Eton, 26, 28.
Godolphin, lord, 329, 580, 581.
Godwin the mason, 19, 22.
Gogons, gogeons, gucchouns, gudgeons, in which the axle of a wheel works, 126, n. 42; 213; 510, n. 49.
Gojon' perhaps here refers to a bar with a notch for a stancheon; "gudgeon" has similar meanings, 98, n. 23.
Goldam, Gabriel, of London, 264.
Golde, John, 207.
Golderey, John, provisor, 402, 403.
Goldsmith, Mr., 459.
Gonewe, John, 219.
Gongfarmors, men who undertook the clearing out of the gong or jakes and made what they could of the contents, 262, n. 80.
Goslyn, Roger, 207.
Gotertile, gutter tile, distinguished from plain tile; probably hollowed, not flat, 381, 404.
Gouthière, cabinet maker, 572.
Gower, earl, see Stafford, marquess of.
Goyleston, William, mason, 132, 160.
Grace, the pilgrimage of, 484.
Gradale, the grail, a book that contained the introits, responds, etc. sung by the quire during mass, some of them *in gradibus*, hence the name, 77, nn. 99, 101.
Grafton, duke of, 390.
Grange, Gilbert of, see Gilbert.
Grasemund, William, plasterer, 103.
Graunger, John, 405.
Gravesend (Kent), 113.
———bulwarks at, 266.
Gray and Davidson of London, organbuilders, 471.
Green, organbuilder, 389, 435, 449, 471.
Greene, Abraham, sergeant plumber, 290.
———Thomas, 314, 345.
Greenwich (Kent), 402.
Gregory, Hugh, carver, 382, 405, 431, 432.
Gregory, Richard, carpenter, 529.
Grenada, pomegranate of, 450.
Grenelaw, John, labourer, 510.
Grenewyc, Thomas, mason, 152, 166.
Grenstret, John, 206.
Gresour, grisor, see Groisours (2), 132; 160, n. 11; 168; 169.
Grey, lord, 281.
———Richard, earl of Kent, badge of, 462.
———Thomas, marquess of Dorset, badge of, 462.
Griffin, a fabulous heraldic creature combining the forms of a lion and an eagle, 476 *bis*.
Griffiths, Hon. Mrs., 580.
Groisours, (1) grozing irons, *q.v.*, 142; 163, n. 105; 171; (2) stones for sharpening masons' tools, 155, 168, 170, 179, 196.
Gronselyng, groundselling, laying foundations, 510, n. 49.
Grontebruga, Cambridge, 8.
Groom of the Stole, an office formerly held by ladies in attendance on ladies (see N. E. D.), 346, n. 56.
Grossours, groisours (2), 207, n. 25; 215.
Groundsell, threshold, 329.
Grouselyng, misprint for gronselyng, *q.v.*, 510, n. 49.
Grove, John, plasterer, 303, 321, 329.
———William, master carpenter, 238.
Grownd pynnyng, under-pinning, *q.v.*, 498.
Grozing iron, a notched instrument for trimming the edges of glass, 137, 142.
Guarevicus, Warwick, 8.
Gucchouns, gudgeons, see Gogons.
Gudmund, John, 28.
Guenta (Winchester), 8.
Guido, the painter, 340, 341.
Guildford (Surrey), 58, 179, 180, 204, 215, 220, 221, 229.
———castle of, 6, 7, 9.
———earl of, 390.
Gulled, cut up into gullies, 262, n. 35.
Gum arabic, used for the brown paint employed in drawing the lines and shading on glass, 163, nn. 101, 102.
Gumphi, hooks for the knights' swords in the stalls, 162, n. 57.
Gumphus, *gunfus*, a crook for a vertivell to work on, 101, n. 89.
Gundulf, bishop, 13.
Gunvert, 6, 9.
Gurdon, John, carver, 139.
Gurnay, John, mason, 182, 218.
Guy of Lusignan, 50, 74.
Gwyn, Gwynn, Gwin, Mistress or Madam Nell, 346. 347.
———house of repaired (1678), 318; brickwork at (1680–2), 321; paved work done in her court-yard (1680–1), 321; staircase for painted by Verrio (1680–2), 322; wall built to divide her garden from lord Sunderland's, 322; ground before her door levelled (1682–4), 322; paving laid before her door (1682–4), 323.
Gylewai, William, carpenter, 122.
Gyleway, John, 121.
Gyse, John, 236.

Hacche, John atte, see John.
Hackney (Middlesex), 467.
Haddiscoe, Hadesco, John, glazier, 142, 164.
Hadenhurst (? in Windsor Forest), 221, 222, 225.
Hadleigh, Haddele (Essex), castle of, 43, 71, 180, 204, 217, 219.
Hadresham, Hathersham, a manor in Nutfield (Surrey), 219.
Hadresham, William of, see William.
Haga, haw, *q.v.*, also the hedge itself (see *Haya* and *Viva*), 5; 9, n. 18.
Hakeford, John, 189, 208.

Haket, John, 395.
Haldeyn, John, 106.
Hales, handles (?), we still speak of plough-hales and barrow-hales, and see N. E. D., 216.
Halfepace, halpace, apparently a corruption of earlier hawpace or halpace, *q.v.*; a raised floor or platform, a landing between two half flights of stairs (halpace may have these meanings), 277 *bis*; 296; 338; 369.
Hall, doctor, canon of Windsor, afterwards bishop of Chester, 507.
Halle, John atte, see John.
Halpace, see Halfepace.
Halydaye closet, probably a little oratory used on holy days, 253.
Hama for *Hamus*, a hook, 177 *bis*.
Hamelyn, William, labourer, 132, 161.
Hamme, John, glazier, 164.
———William, 141, 142, 163.
Hamond, Walter, 397.
Hamper, W., 536.
Hampton Court (Middlesex), 268, 330, 347, 555.
———Fountain Court at, 330.
Handelband, binding for the edges of mats, probably coarse hempen tape, 265.
Hanesworth, Robert, 220, 221, 225.
Hannay, William, controller, 220, 221, 222, 223, 224, 226.
Hanniball, 468.
Hanover, House of, sovereigns of the, 586.
———the King of, 364.
———George V, King of, 459.
———the leaping horse of, 443, 444.
Hap, for *Hapsa* or *Haspa*, *q.v.*, 126, n. 42.
Hapsa, for *haspa*, a hasp for a fastening, 103, n. 125; 105, n. 166; 216.
Harald, Nicholas, 207.
Harbord, William, surveyor-general of Crown lands, 330.
Harcourt, William earl, monument of, 460.
Hardy, W. J., 304.
Haris, Mr., 259.
Harlech (Merionethshire), castle of, 90.
Harold, earl, 2; 3, n. 16.
———II, King, 1.
Harpham, Stephen of, 113, 124.
Harrard, Walter, 116, 125.
Harrington, countess of, 364.
———Edward, controller, 295.
———John, 398.
Harris, Mr., lay-clerk, 517.
———Mr., master gunner, 339.
Harrison, William, treasurer of the college, 499.
Hartford, Hertford, 274.
Hartington, Adam of, see Adam.
Hartley, Robert, 184, 187, 199, 205, 210, 219, 220, 227.
Hartley Park, 117, 126.
Hascard, doctor, canon of Windsor, 386, 388.
Haselbury ? (Lincs), stone from, 189, 194, 196, 199, 206, 207, 208.
Haspa, a hasp, also written *hapsa*, *q.v.*, 106, n. 195; 217.
Hastings (Sussex), battle of, 6.
———castle of, 6, 7; depicted in the Bayeux stitch-work, 7.
Hastings, arms and crest of, 420.
———Henry, earl of Huntingdon, K.G., arms of, 467.
———Katharine lady, 421.
———Sir Edward, lord Hastings and Hungerford, 421.
———Sir Leonard, of Kirby, 420.
———William lord, 377, 384, 385, 420, 421; arms of, 384, 420, 468; chantry chapel of, 385, 420, 421, 512, 585.
Hatche, Thomas, 272.
Hatfield, Walter of, see Walter.
Hatfield, William of, see William.
Hatford, Hugh of, see Hugh.
Hatton, master, 271, 275, 284.
Hauderum, apparently a hoarding or wooden partition, 121, n. 16 *bis*.
Hauekyn, William, of Wilsford, 206, 207.
Hauterell, John, 537.
Hauthorne, William, 303.
Haverhull, W. de, 45.
Haw, *haga*, a yard, close, or enclosure hedged or fenced in, 1; 3, n. 9.
Hawpace, halpace, Fr. 16th c. *hault pas*, high step, a mounting floor, especially at the foot or head of stairs, see Halfepace, 252, 253 *bis*, 254, 255 *bis*, 264, 265, 283.
Hawthorne, Henry, architect of Queen Elizabeth's Gallery, 258, 271, 272, 273, 274, 276, 277, 278, 279, 284, 286, 294, 295, 547.
Hay, Gyllam de la, glazier, 250.
Haya or *Haia gardini*, a garden hedge, 47, nn. 53, 56; 83, n. 243.
Hayles, hales, sheds or tents.
Hayn, 467.
Headington (Oxon), stone from, 272, 331, 352.
Heare, hair (cow-hair), for mortar, 290.
Hearne, T., 243.
Heath stones, see *Petra*, 231; 351; 509, n. 41 *saepe*.
Hede, John, dauber, 223, 225, 226.
Hedgeley, Hedgerley, Heggele (Buckinghamshire), 158, 159, 176, 179, 213.
Hedingham (Essex), 30.
Hedington, Nicholas of, see Nicholas.
Hedsor (Bucks), 140, 162.
Heeres, ears or "lugs" to carry a tub by, 263.
Heggele, see Hedgeley.
Helgot, 6.
Hell, the harrowing of, 437, 439.
Hellewell, see Holywell.
Hemerodes, emeralds, 466, n. 13.
Hemming, William, carpenter, 120.
Henald, John, 218.
Heneage, Mr., 267.
Henley (Oxon), 113, 178, 180, 204, 214, 215, 218, 221, 229, 378, 399, 400, 401, 402.
Henrietta Maria, Queen, 416.
Henry I, King, 2, 3, 8, 10, 12, 13, 14, 19.
———II, King, 15, 16, 17, 18, 21, 23, 27, 28, 50, 63, 191, 533, 568, 583, 584.
———III, King, 15, 16, 28, 31, 32, 33, 34, 39, 43, 49, 50, 52, 53, 55, 56, 57, 58, 59, 62, 64, 68, 69, 70, 73, 74, 85, 96, 134, 145, 182, 190, 246, 374, 409, 425, 478, 488, 491, 497, 503, 506, 515, 521, 534, 557, 568, 583.
———IV, King, 227, 228, 517.
———V, King, 228, 425, 479, 480, 489, 583.
———VI, King, 228, 229, 232, 233, 234, 237, 238, 241, 242, 243, 281, 301, 412, 414, 415, 416, 446, 455, 467, 472, 477, 478, 479, 480, 481, 489, 583, 585, 586; removal of, from Chertsey abbey, 383, 398, 478, 586.
———VII, King, 203, 242, 246, 247, 248, 252, 255, 261, 276, 277, 278, 294, 295, 306, 354, 374, 384, 412, 414, 415, 416, 419, 450, 454, 455, 458, 461, 465, 468, 478, 479, 480, 481, 483, 488, 489, 498, 499, 518, 528, 549, 569, 574, 584, 585, 586.
———VIII, King, 248, 249, 250, 252, 253, 256, 258, 259, 261, 280, 281, 302, 307, 341, 342, 346, 373, 415, 416, 419, 421, 428, 445, 446, 450, 462, 463, 467, 472, 481, 483, 484, 569, 570, 579, 584, 585, 586; tomb of, 483, 484, 485, 486, 490.
———duke, 13.
———duke of Lancaster, 227.
———maker of the King's *balistae*, 42, 48.
———of Coleburn, 42.
———of Farleigh, 41, 42, 47, 48, 56, 67, 68, 71, 77, 82, 83.
———of Huntingdon, 1, 2, 3, 12, 13, 14.

Henry of Pinkinni, or Pinchigni, 18, 19, 21.
———of Wingham, 38.
———prince of Wales, see Henry V, King.
———(Stewart), prince of Wales, 291, 295, 416.
———the glazier, 185, 206.
———the plumber, 102, 103, 104.
Hentzner, Paul, 282, 484, 485, 490.
Herald, Nicholas, 219.
Herand, John, 118, 127.
Herbele, Robert, 197.
Herbert, arms of, 457, 465.
———and of Gower, Charles lord, see Somerset.
———William, 524.
Hercules and Antæus, statue of, 300.
Herd, John, 205.
Hereberd, John, carpenter, 90, 100, 101, 102, 103, 106.
Hereford, 111, 184.
———castle of, 9.
Hereford, Silvester, 200, 211.
Herefordshire, Domesday Survey of, 2.
Herland, Herlond, Hirlond, William, master carpenter, 131, 136, 155, 159, 160, 167, 169, 176, 179, 200, 211, 213, 498.
Herlewin, a painter, 19, 22.
Herman, Stephen, glazier, 230.
Hermer, master William, canon of Windsor, chantry founded by, 383, 456.
Hernes, harness, 240.
Herod, King, 416, 420.
Herodias, the daughter of, 416.
Heron, John, treasurer of the chamber to King Henry VIII, 472.
Herries, Simon, *erratum* for Heynes, Simon, canon of Windsor, 514, 520.
Hert, Nicholas, mason, 132, 160, 509.
Hertele, John, 155, 167.
Hertford (Herts), castle of, 6, 9, 33.
———county of, 113.
———earl of, 390.
Hertlaths, laths made of the " heart " of the tree, see Saplaths, 182, 217, 218.
Heryng, William, 125.
Heselbergh, see Haselbury.
Hesse Cassel, Landgrave of, 390.
Hessins, Hessian, a strong coarse cloth of mixed hemp and jute, 392.
Hestengaceastra, see Hastings.
Heth, heather, 131; 162, n. 43; 169.
Hethstone, see *Petra*.
Hethe, John, painter, of London, 249, 254.
———Thomas de, 98.
Heydox crane, the, London, 397.
Heynes, Alice, 167.
Hide, *hida*, a measure of land varying with the nature of the ground, considered sufficient for the support of one free family with its dependents, 1; 3, n. 9.
Hide, the lady, lodgings of, 320.
Higden, Ranulf, his *Polychronicon*, 182, 233.
Higges, Roger, 303.
Higgins, Alfred, 471, 484, 490.
Hinckley (Leicestershire), castle of, 9.
Hired or Hird, a household, a king's court, 3, n. 13.
Hobart, Henry Louis, S.T.P., dean of Windsor, 509.
Hobbesone, William, 207.
Hobbis, doctor, canon of Windsor, 472.
Hocces, for Hottes, *q.v.*
Hockes, hooks, 263.
Hoefnagle, George, engraver, 250, 279, 280, 282, 307.
Holebode, Thomas, 173.
Holford, Thomas, 186, 189, 207, 208.
Holinshed, Raphael, 182, 205.
Hollande, lord, 300, 301.
Hollar, Wenceslaus, engraver, 183, 253, 261, 282, 283, 300, 305, 307, 324, 332, 334, 335, 364, 365, 368, 370, 408, 414, 419, 423, 424, 425, 426, 433, 435, 449, 459, 466, 468, 469, 482, 485, 507, 518, 521, 538, 578, 587.
Hollis, William, bricklayer, 366.
Holloway, Richard, 303.
Holm, here the holly, but also the holm oak; " holm " is a phonetic corruption, or else an early misreading, of *holen*, *holin*, holly, the wood of which tree has been much used for cogs of mill-wheels, 155; 158; 167, n. 240.
Holm, Holme, John, 189, 200, 208, 211.
Holmere, William, 141, 163.
Holshute, Holshet (? Holdshott, Hants), 113, 116, 125.
Holsse (Holstein), duke of, 281.
Holt, Francis, 319.
Holte, Richard, 494, 508.
Holy Land, 85.
Holywell, Hellewell (Lincolnshire), stone from, 189, 194, 196, 199, 206, 207, 208.
Home, Galyan, see Hoon.
Homewey, John, 103.
Honges, perhaps for Henges, hinges, 523, n. 21.
Honywode, Robert, canon of Windsor, brass of, 451.
Hood, Simon, tiler, 161.
Hoon, Home, Galyan, the King's glazier, 250, 251, 262.
Hope, W. H. St. John, 212, 243, 470, 471.
Hopton, master David, 238, 243.
Hore, Robert le, 117, 125.
Horeb, Moses striking the rock in, 441.
Horethorne, Robert, carpenter, 509.
Horewode, Robert, plumber, 144, 147, 151, 153, 164, 165, 179, 213.
Horfeld (site unidentified), 150, 166.
Horkesley, Andrew, glazier, 142, 163, 164.
Horne, Mr. and doctor, 300, 535.
Horsend, William of, see William.
Horstede, John, joiner, of Windsor, 396, 506, 511.
———John, labourer, 236, 509.
Hortae, gratings (?) 92; perhaps, however, the same as " hurters," shoulders of axles, etc.; in this case possibly bushes for the vertivells to work on, 100, n. 79.
Horwode, Fulk, 155, 167.
Hostium, a common form of *ostium*, door.
Hosyer, Thomas, 498, 509.
Hottes, rough baskets, 131, 169, 181, 218.
Hounslow (Middlesex), 155.
Howard, Charles lord, of Effingham, see Nottingham.
———Henry, earl of Surrey, 254.
———James, earl of Suffolk, 346.
———Katharine, Queen, 252.
———Mary, 254.
———Sir Charles, 296.
———Sir Robert, 345.
———Thomas, earl of Arundel, earl marshal, 297, 299, 304.
———Thomas, earl of Surrey, 462.
———William lord, of Effingham, 281, 282.
Howdah, a seat with railing and canopy fixed on the back of an elephant; the term is of Arabic origin, 473.
Howden, Roger of, see Roger.
Howe, John, 447, 470.
Howes, Edmund, 98.
———Roger, 205, 206, 207, 219.
Hows, John, of Taynton, 402.
Hubert, James, 479.
Hubert of Burgh, 25, 26, 29, 32, 34, 44.
Huggele, see Hedgeley.
Hugh, earl, 5.
———surveyor, 24, 28.
———of Chelsea (Chelsy), 218.
———of Hatford, chaplain, 58.
———of Passelewe, 34, 53, 54.
———of Pateshull, bishop of Lichfield, 36.
Hugh the lockyer, 97.
Hullere, John, 219.
Humber, the, 5.
Humphrey of Lancaster, duke of Gloucester, 229, 235.

Hundeslawe, see Hounslow.
Hunfrey, Ralph, 70, 83.
Hungerford, Sir Walter, constable, 228, 229.
Hunsdon, lord, 267, 281.
Huntingdon, earl of, 281, 467 (see also Hastings).
———Henry of, see Henry of Huntingdon.
———(Hunts), castle of, 5, 8, 12.
Huptylez, awaiting explanation, 510, n. 49.
Hurle or Hurley, Simon, master carpenter, 132, 138, 146, 147, 152, 160, 162, 165, 171.
Hurley (Horle), William of, master carpenter, 113, 114, 115, 116, 123, 124, 125, 133, 160, 161.
Hurst (Berks), 166, 167.
———William atte, carpenter, 120, 121, 122.
Hussey, arms of, 456.
———Katharine, wife of Sir Reynald Bray, 456.
———Nicholas, 456.
Hutchinson, George, painter, 366.
Hyde, lady Anne, 320.
Hyll, Rychard, of Windsor, 250.
Hylmer, John, freemason, contractor for quire vault of St. George's chapel, 384, 385, 460, 461, 463, 586.
Hynde, George, of London, 264.
———Robert, plumber, 496, 508.

Iback, Josias, founder, 552, 555.
Ilbert's Castle, see Clitheroe.
Impnerium, a hymn book, 77, nn. 99, 101.
Imsworth, Richard of, serjeant-at-arms, 219.
Incaustum, encaustum, ink, 215.
Infula, a chasuble, 77, n. 100.
Ingelardus de Athie, 29, 30, see Engelard of Cygony.
Innocent IV, pope, 59.
Insula (de l'Isle), John de, constable, 109, 120.
———Warin de, 93.
Insulae, aisles, 401.
Interclusum, enterclose, *q.v.*
Ipre, John, glass painter, 142, 163.
Ipswich (Suffolk), 27, 29.
Ipswich, William, carver, 404, 431.
Ireland, 313, 339.
———lord-lieutenant of, 313.
Irmongere, Robert le, 120.
Irstead (Norfolk), 184.
Isaac, the patriarch, 487.
Isabel (of Angouleme), Queen, 25.
———(of France), Queen, 90, 112, 202.
———the lady, daughter of King Edward III, 138, 173, 196, 209.
Islip, John, sacrist of Westminster abbey, 479.
Israelites, the, 487.
Issue rolls, records showing the payments made to and by the King's lower exchequer; the term has also been applied to the ministers' accounts of the issues and profits of monastic lands in the hands of the Crown, 15.
Italy, 129, 484.
———knighthood of, 128, 160.
Iver, Evere (Bucks), 189, 208, 395, 396, 397, 510.
———Richard of, see Richard.
Ivo the engineer, 22.

Jacob, the patriarch, 487.
Jactare, to cast (webs of lead), 102, n. 117; 164, n. 116.
Jakes, Jaques, Jaykes, a privy, 262, n. 80; 264; 501; 510, n. 42.
Jaklyn, Thomas, 263.
Jamawe, Jamewis, see Gemeux, 249, 263 *bis*, 264.
James, jamys, jambs, 252; 264; 518; 523, n. 21.
James I, King of England, 280, 287, 291, 296, 303, 340, 416, 567, 582.
———II, King, 327, 330, 346, 485, 555.
———VI, King of Scotland, 287, 295.
James, doctor M.R., provost of King's college, Cambridge, 243.
———prince, afterwards King James II, 416.
———the Less, saint, 440.
———the More, saint, 440, 513; emblem of, 514, 520.
James's, saint, palace, 302.
———saint, park, 555.
Jane Seymour, Queen, 256, 281, 302, 446, 484, 587.
Jarman, Charles, poor Knight of Windsor, 414.
Jason and Medea, story of, 566.
Jehosaphat, King, 487.
Jennings, Jennins, Walter, master carpenter, 271, 272.
Jenyns, Henry, master mason of St. George's chapel, 247, 378, 399, 402, 403, 404, 405, 406, 586; called John, 399, 403.
———Robert, mason, 247, 586.
Jeremiah, the prophet, 441, 487.
Jernemuth, Henry, glass painter, 142, 163.
Jerusalem, 487.
Jervois, Mr., glass painter, 389.
Jesus, bell called, 532, 537.
Joggled lintel, one consisting of several stones made to interlock and hold one another in position, 418.
Johan, John, 121.
John, bell called, 532, 537.
———King, 9, 15, 23, 25, 26, 27, 28, 30, 31.
———King of France, 281, 338.
———IV, King of Portugal, 305.
———clerk of the works, 34, 45, 64, 69, 81.
———earl of Mortain, 23, 24, 28.
———son of King Edward I, 85, 98.
John atte Dich, plumber, 140, 162.
———atte Hacche, 162.
———atte Halle, 154, 155, 158, 167, 175, 176.
———atte Lye, 156.
———atte Wode, 162.
———passion of, 416.
———of Ashhurst, 219.
———of Borden, 32, 62, 69, 70, see also Draper, John le.
———of Eltham, the lord, 201.
———of Gloucester, King's mason, 41, 66, 67, 68, 71, 76, 81, 82.
———of Glynton, glazier, 156, 168.
———of London, 85, 89, 180, 204, 205, 216.
———of Ockenden, 32.
———of Polesworth, 219.
———of Reading (Redyng), 218, 219.
———of Rouceby or Rauceby, 184, 187, 190, 196, 199, 205, 207, 219.
———of Windsor, 24, 28.
———the chaplain, 58.
———the forester, 91, 100.
———the King's almoner, 54, 70, 76.
———the mason, 93, 97, 101, 102, 103, 104, 105, 106, 107, 119, 121, 122, 123.
———the painter, 55, 178.
———the plumber, 102, 411, 423.
———the porter, 92, 102.
———the woodward, 91, 100.
John Baptist, saint, 440, 443, 469.
John Evangelist, saint, 378, 429, 430, 433, 436, 439, 442, 443, 446, 470.
Johnson, Arnold, carver, 240, 245.
Joined stools, Joined table, see Stoles, 513.
Jolley, John, paviour, 321.
Jonah, the prophet, 441.
Jondelay, John, 155, 167.
Jones, Inigo, 295, 298.
Jonge, John, 143, 164.
Joolpieces, apparently cornices, 249, 254 *bis*.
Jordaine, Lucas, 339, 340.
Jordan, the King's carpenter, master, 33, 34, 44, 70, 71, 79.
———or Jurdan, John, 100, 101, 102, 104, 106.

Jordan, the river, 440.
Jornale, a daybook, 158; 168, n. 258; 175.
Joseph, the patriarch, 487.
———of Arimathea, 437.
———saint, 437, 439, 441, 470.
Josiah, King, 487.
Joyce, a joist (?), 297.
Joyce, William, 511.
Joynour, one who fitted together pieces of painted glass, 164, n. 106.
Judas (Iscariot), 437.
Jude, saint, image of, 470.
Juliana, saint, image of, 470.
Julite, saint, passion of, 440.
Julius II, pope, 479, 489.
Jumièges, William of, see William.

Kareby, William de, see William of Careby.
Karnellae or *Kernellae*, battlements, 79, n. 142.
Karre, quarry (?), 218.
Katharine (of Aragon), Queen, 254, 256, 261, 428, 450.
———of France, Queen of King Henry V, 479, 480, 489.
———saint, image of, 433, 451, 469.
Kelley, Patrick, master plasterer, 260.
Kelsey, William, joiner, 351.
Kember, Thomas, 201, 211.
Kembere, William, 200, 211.
Kemble, J. M., 3.
Kemp, John, archbishop of York and chancellor of England, 517.
———John, mason, 222, 223, 225, 226.
Kennington, manor and park of, in the parish of Sunbury (Middlesex), 42, 180, 204, 220, 221, 226.
Kensington Palace (Middlesex), 347.
Kent (county of), 113, 116, 123, 125, 257, 266.
———and Strathern, Edward duke of, 352, 369, 421, 459, 469.
Kent, Richard, carpenter, 132, 161.
———Thomas, labourer, 132, 161.
———and Luck, 394.
Kentbury, Robert, mason, 222, 225.
Kentish rag stone, 114, 116, 124, 146.
Keraulophon, a stop in an organ named from the Greek *keraules*, a horn-blower, 471, n. 98.
Kernellare, to crenellate, or furnish with battlements, loop-holes, etc. for purposes of defence, 47, n. 56.
Kerre, William, 263.
Kerver, carver (of wood), 240, 245.
Kervillae, some sort of nails or pegs, see Cavill, 106, n. 203.
Kervillus, *cavillus*, *q.v.*, 87; 98, n. 28.
Ketel, Richard, 107, 119.
Ketton (Rutland), stone from, 316, 493.
Kewe, the horse-shoe cloister, perhaps from the form of its plan, somewhat resembling the letter Q, 292, 518.
Keys, keystones, bosses, 454; 460; 461; 472, n. 109; 497.
Kichenor, John, 316.
Kidwelly, Morgan, 243.
Kilborne, Kylborne, Andrew, 185, 189, 190, 197, 206, 209, 210.
Kilby's Gate, 257.
Killum, Alan of, clerk of the works, 113, 114, 116, 117, 118, 124.
Kilsby, Roger, 200, 211.
Kimberley, William, glazier, 454, 471.
Kimpton, Kympton, Kymton, Hugh, 113, 185, 189, 197, 198, 208, 209, 210.
King, Henry, 550.
———John, 550.
———doctor John, his wife and family, 413.
King, doctor Oliver, canon and registrar of the Order of the Garter, bishop of Exeter and of Bath and Wells, 385, 414, 472; arms of, 412, 413; chantry chapel of, 385, 413, 467, 585.
King's Cliffe (Northants), 30.
———Court, serjeants of, 1.
———Langley (Herts), Blackfriars of, 257.
Kinge, doctor, canon of Windsor, 535.
Kingston on Thames (Surrey), 117, 126, 133, 149, 155, 161, 172, 179, 187, 213, 215, 217, 218, 219, 229.
Kingston (Dorsetshire), 2, 5, 9.
Kinman, Francis, 550.
Kip, the engraver, 332, 333, 334, 335.
Kirby (Leicestershire), 420.
Kirtlyngton, Henry, labourer, 143, 164.
Kneller, Sir Godfrey, 338, 339, 341.
Knight, Joh., 312.
Knollys, Hon. Charlotte, 575.
Knyght, John, 124.
Knyth, William, 102.
Koker, Walter, 205.
Kumphus, some weed that was mown together with nettles round about the Great tower, 94; 103, n. 136.
Kymton, Kympton, see Kimpton.
Kynebell, Robert, carver, 133.
Kyng, John, mason, 236, 509.
———Philip, mason, 511.

Laborer, Henry, 236.
Lacchys (200), probably to be read latthis, laths, 510, n. 49.
Lach, latch, 162, n. 73; 164, n. 124.
Lainer, Richard, 518, 523.
Laketta, a latch, 87; 98, n. 23; 99, n. 28.
Lambarde, William, 248, 266, 279, 415, 467, 489.
Lambeson, Anthony, 240.
Lambeth, William of, see William.
Lambruscare, to make ceilings or wainscoting, 46, n. 42; 47, n. 52.
Lambruscura, ceiling or wainscoting, 48, n. 94.
Lamer, Thomas, 405.
Lancaster, Henry duke of, 227.
———duchy of, 377.
———earl of, see Edmund.
———House of, 586.
Landsdown, marquis of, 390.
Langham, Richard de, 101.
Langley (? Bucks), 378, 399, 400.
———Edmund of, duke of York, 416.
———(Leicestershire), nuns of, 257.
———William of, 113, 124.
Langley, Batty, 324, 327, 332, 333, 334, 350, 352, 353, 354, 417, 468, 518.
Laodicea, bishop of, see Austin.
Lapides cocti, *lateres cocti vel decocti*, bricks, 268; 284, n. 10; 285, nn. 16, 25.
Lardarium, *Larderia*, a place in which meat (perhaps originally bacon, *lardum*) and other provisions were stored, 121, n. 16.
Largillier, Nicholas, 315.
Lateritius (*murus*) of brick, 509, n. 35.
Latchare, perhaps to be read *latthare*, to fix laths, 121, n. 16.
Lathacio, lath fixing, 208, n. 34.
Lathami, *latomi*, stonecutters, 243.
Lathe *pro bordis conjungendis*, a stand or bench to place them on, probably the original sense of lathe for turning (they had a "lath" of timber and iron to support the sepulchre at St. Mary Redcliffe in 1476. N.E.D.), 214 *bis*, 216 *bis*.
Lathere, latther, a lath-fixer or lath maker, 165, n. 166; 206, n. 16.
Latios (?), reading and meaning doubtful, 75, n. 50.
Latomus, a stonecutter, stone-mason, 205, nn. 7, 11.

Latrina, a privy, 119, n. 1; 165, nn. 140, 141, 142.
Lattae, laths, 19, n. 4.
Latten, a mixed metal much resembling modern brass, 145.
Latyse, a lattice, 522, n. 12.
Latysmaker, William, 396.
Launceston (Cornwall), castle of, 6, 8.
Laurence of London, chaplain, 58; called Laurence of Westminster, 77.
Lavache, Sir Richard, constable, 109.
Lawarre, the lord, K.G., 463.
Lawnde, lawn, a coursing place; the form survives in "Ashby de la Launde," Lincs, 249 *bis*, 282.
Lawrence, John, 303, 397, 508.
———Richard, bricklayer, 366, 367, 393.
Lead ashes, the scum, consisting of oxide of lead, that forms on the surface of melted lead, and from which the lead can easily be recovered by heating with charcoal, 159.
Leather hungry, see Ledir.
Lectrinum, a lectern, 396, n. 21; 398, n. 44.
Ledir or lether hungre, some unknown kind of leather, 400, 405, 406 *bis*.
Lee, Mr., 507.
———Walter, "roumason," 509, 510.
———William atte, 537.
Leeds, duke of, 390.
———castle (Kent), 180, 204, 217.
Lefe, Thomas atte, 126.
Legard, Robert, 518, 523.
Legatt, Leget, Leigate, Robert, chief mason, 237, 239, 240, 243, 244.
Legatte, Helming, constable, 109.
Legges, 511, n. 50.
Leghorn, 338.
Leicester (Leicestershire), castle of, 9; hall of, 53.
———arms of earldom of, 414.
———earl of, 19.
———earl of, constable, 270, 272, 273, 281, 284.
Leicestershire, sheriff of, 420.
Leland, John, 13, 246, 248, 489.
Lennox, Charles, duke of Richmond, 346; lodgings of, 315, 316, 320, 323, 326.
Lester, Thomas, of London, bellfounder, 528, 536.
Leta, a court-leet, 204, n. 6.
Letters Patent, and Closed, see p. 28, note 18.
Levant, the, 344.
Leved door, a folding door, 264.
Lewes (Sussex), castle of, 6.
Leweyn, John, 226.
Lewin of Newnham, 2, 3.
Lewis, son of King Philip of France, 26, 27, 29, 30, 33.
Liberate rolls, the accounts of pensions and other allowances made under the great seal, see p. 28, n. 18.
Lichfield cathedral church (Staffordshire), 184; new work in, 56, 77.
———Hugh, bishop of, 36.
Liciatorium, a weaver's beam, here a scale-beam, 218.
Liciae, railings, palisades, 80, n. 160.
Lierne vault, a lierne is a short rib which connects the principal ribs, neither springing from an abacus, nor rising to a central boss (Fr. *lier*, to bind), 454, 497.
Lilly, Sir Peter, 339, 340, 341.
Limekiln (*rogus*) mentioned in 1165-6, 16; ordered to be made, 34, 41, 55, 67.
Lincoln, John, master glazier, 141, 142, 163.
Lincoln (Lincolnshire), 30.
———castle of, 5, 7, 8, 12.
———cathedral church of, arms of, 490.
———diocese of, 467, 478.
———earl of, 281, 410, 412, see also Clinton.
———sheriff of, 56, 187.
———William Smith, bishop of, 398.
Lincolnshire, 382, 405.
Linthiamina, sheets; here of lead!, 508, n. 7.
Lipad, perhaps li pad, the path; *le* was sometimes written *ly*, *q.v.*, 242, n. 7.
Lirmangere, the ironmonger, 100, n. 74.
Lisbon (Portugal), visit of Queen Alexandra to, 573.
Listes, boundaries, palings, here seemingly the "lists" for the tournaments, 180, 216.
Liston, Godfrey of, see Godfrey.
Litchfeild, lord, lodging of, 323.
Lites, beds, 235, n. 15.
Littlefield, Adam, 314.
Liverpool, earl of, first lord of the treasury, 355.
Livesay, Mr., 390.
Llandewi Brefi (Cardiganshire), 184.
Llewellyn of Wales, 33.
Locacio, hiring, 217.
Locare, to let, 173.
Lockman, doctor, canon of Windsor, 388, 389, 421, 467, 472, 521.
Loderopes, ropes for fastening a load on, 172.
Lodge, see Logg.
Lodinagium, lodinanngium, see *Lodmenagium*.
Lodium, probably for *logium*, lodge, 103, n. 126.
Lodmenagium, lodmenage, pilotage, 125, 171, 172.
Logg, le, the lodge of the masons, assigned to the vicars after them, also a later one, 212, n. 64; 248.
Logia, Logium, a porch, gallery, or open arcade. The *loggie* of the Vatican are celebrated on account of Raphael's wall-paintings, 110; 121, nn. 13, 16.
Loke, John atte, 126.
Lokier, Adam, 164.
Lokiere, a lockyer or lockmaker, 165, n. 171.
———Lokyer, John, 148, 165, 197, 200, 209, 211.
———Roger le, 102, 105.
Lokyer, Hugh le, 106.
Lombards, the three, 153, 167.
London (Middlesex), 6, 7, 8, 9, 27, 29, 40, 48, 67, 73, 111, 113, 116, 117, 123, 124, 125, 126, 129, 131, 141, 144, 145, 146, 153, 155, 156, 158, 162, 163, 164, 165, 167, 168, 169, 170, 172, 173, 175, 179, 199, 215, 218, 219, 223, 237, 239, 243, 244, 250, 251, 263, 264, 265, 305, 319, 321, 327, 333, 335, 374, 378, 382, 394, 395, 397, 399, 401, 402, 403, 405, 429, 449, 494, 506, 518, 535, 536, 537.
———Aldgate, 152, 166.
———Baynard's castle, 4, 152, 166.
———bishop of, 479.
———bishopric of, 36, 46, 80.
———bridge, 172.
———castles in, 4, 6.
———Charterhouse, the, 263.
———Cheapside, 443.
———citizens of, 42.
———Fair Street, 447, 470.
———Fleet Street, 443.
———Friars Minor or Grey Friars of, 187, 201, 207.
———Heydox crane in, 397.
———mayor of, 44.
———receiver of, 42.
———St. Martin le Grand, 184.
———St. Martin le Grand, collegiate church of, 479.
———St. Paul's cathedral church, 184, 436, 443, 486.
———sheriffs of, 9, 33, 39, 40, 41, 42, 43, 56, 57, 59, 68, 69, 75, 76, 78, 83.
———Spitalfields, 340.
———Temple Bar, 443.
———Thames Street [Temesesterete], 163.
———Tower of, 4, 8, 14, 19, 26, 38, 43, 45, 71, 129, 160, 179, 204, 221, 224, 226, 237, 246, 309, 339, 466.
London and Middlesex, sheriffs of, 15, 16, 19.
London, John of, see John.
———Laurence of, see Laurence.
Londoners, the, 9.
Long, Sir Charles, 355.
Longchamp, William, bishop of Ely, 23.
Longeland, John, 205.
Loord, Edmund, carver, 139.

Loord, John, glazier, 163.
Lopp', Loppys, loppings of oaks, ends of branches lopped off, 154; 174; 175; 176; 523, n. 21.
Lopwood, loppewode, loppys, the ends of tree branches lopped off for fuel when the trees were felled, 380, 381, 403, 404.
Lord, or Loord, Stephen, glass painter, 142, 163.
Lord Chamberlain's lodging and kitchen, 314, 315, 316, 321.
Losky, John, 132, 160.
Louis XII, King of France, 261.
Louise of Saxe Weimar, princess, 418.
Louvain, duke of, 13.
Love, Richard, 165.
Loveatte, John, 101.
Lovecote, John, carpenter, 120, 122.
Loveken, Mr., 263.
Lovekyn, John, 167, 216.
Lovel, Sir Thomas, K.G., 460, 462, 479; badge of, 462.
———William, tiler, 222, 225, 510.
Loveria, a louvre, 98, n. 17.
Lowen, John, 236.
Lowys, par de, a pair of lewises for lifting stones; possibly connected with the proper name Lewis; probably not from *lever*, to raise. N.E.D., 177 *bis*.
Luard, Captain A., 562.
Lucas, Alexander, plasterer, 88, 91, 99, 100, 101, 102, 103, 104, 105, 106.
———William, 120.
Luci, Robert de, 19.
Lucy, John, 87, 88, 98, 99.
———Richard de, 13, 14, 15, 18, 19, 20, 21, 22.
———saint, image of, 469.
Ludford (Herefordshire), 2.
Luffield priory (Northants), 478, 479.
Luke, saint, image of, 470.
Lundonia (London), 8.
Lupi, pike for stocking a pond, often called *lupi aquatici*, 47, n. 56.
Lusignan, Guy of, see Guy.
Luton (Bedfordshire), 129.
Luure (Salop), castle of, 5, 9.
Lye, John atte, see John atte Lye.
Ly, the French definite article *le*, 468, n. 45; 498 *bis*; 506; 511, n. 67.
Lyford, William, 303.
Lyle, Robert, pavier, 316.
Lymatura argenti, silver filings, 163, nn. 93, 101.
Lynces, links (in chains), 405.
Lynd, William, plumber, 535.
Lyndesey, Lindsey, John, carpenter, 157, 173, 186, 188, 207.
Lyndwood, John, carpenter, 132, 160.
Lynn, King's (Norfolk), 166.
Lynns, lines or cords (?) for the clock, 153.
Lyons, John, glazier, 142, 163, 164.
Lysons (Daniel and Samuel), 350, 352, 353, 354, 366, 367, 368, 485.
Lyte, H. C. Maxwell, 242.
Lyzard, Nicholas, serjeant painter, 258.

Macalister, doctor A., 243.
Mackenzie, F., sketch by, 515, 550.
Mærlebeorge, Marlborough (Wiltshire), 13.
Maeremium, timber, 73, n. 16.
Madfray, John, 163.
Madrid (Spain), picture by Titian at, 468.
Magnus, Thomas, canon of Windsor and archdeacon of the North Riding of Yorks, arms of, 422.
———William, 20.
Maherium, maheremium, meremium, timber, 104, nn. 159, 160.
Maiano, Giovanni da, 483.
Maidenhead (Berks), 233.
Maidstone (Kent), 146, 165, 218.
Maill, John, 117, 125.
Maire, Sir Peter le, 302, 531.
Majendie, junr., doctor, canon of Windsor, 390.
Malchus, 437.
Malet, Mr., 411.
———William, 5, 9.
Malletis novis, cum, the context points to links, 98, n. 12.
Malleys, mauls or mallets, 131, 169.
Maltravers, Thomas lord, see Fitz Alan; arms of, 419.
Malveisine, see *Petraria*.
Maminot, Gilbert, 1, 3.
Mandatum, the Maundy, still observed in the Chapel Royal, 79, n. 150.
Mandrel, here a cylindrical rod used in making lead pipes in the old way, 263, n. 121.
Mangonel, a military engine for casting stones, etc.; used at the siege of Bedford castle, 33.
Maniura, a manger, 99, n. 30.
Manners, Anne, lady Roos, 451.
———George, lord Roos, tomb of, 451.
Manningham, doctor, canon of Windsor, 495.
Manor, *manerium*, first a mansion or habitation, then the same with the land attached to it, and finally a unit of English territorial organization, originally of the nature of a feudal lordship, 2; 3, n. 17.
Mantlet, *mantellum*, the structure or terrace that encircles the base of the Great tower; the chemise, *q.v.*, 11; 110; 121, n. 14; 122, n. 25.
Manutergia, towels for use at the lavabo in the mass, 77, n. 101.
Mara, Robert de la, 23.
Maraduc, a man's name, 19, 22.
Marberer, John, 116, 125.
March, Edward earl of (King Edward IV), 586.
———the white lion of, 455, 461, 477.
Marechal, Philip le, 107, 119.
Marescala, marscallia, a stable, 75, n. 55; 83, n. 234.
Mareschal, William, 163.
Mareys, John, 395.
Margaret, the lady, daughter of King Henry III and Queen Eleanor, 64.
———of Anjou, the lady, Queen of King Henry VI, 232, 234, 416.
———saint, image of, 470.
Marie, John, carpenter, 121.
Maritini carbones, sea coal; read *maritimi*, 173, 175.
Mark, saint, image of, 470.
Marlborough (Wiltshire), 47; castle of, 27.
———Alured of, 6, 9.
———duchess of, 331.
———duke of, 331, 352, 364, 390.
Marny, Sir Henry, K.G., 463.
Marriott, Richard, 308, 309, 310, 311.
Marshal, William, 142.
———William, earl of Pembroke, 33.
Marshall, Joshua, master mason, 312, 314, 315, 316, 345.
Marston, North (Bucks), 411.
Martellus, a hammer (to strike on a clock bell), 167, n. 218.
Martin the clerk, 24, 28, 29.
Martin, John, plasterer, 314, 321, 485.
———William, painter, 348.
Martyn, John, 186, 187, 189, 191, 192, 193, 197, 198, 199, 200, 202, 203, 205, 207, 208, 209, 210, 211.
Mary, bell called, 532, 537.
———I, Queen, 256, 257, 259, 266, 290, 416, 532, 584.
———II, Queen, 330, 340, 416, 580.
———daughter of King Henry VIII, 256.
———of Egypt, saint, 473, 476.

Mary of Modena, the lady, duchess of York, 326; lodgings of, 316, 321, 323, 327.
———queen of Scots, 340, 564.
———saint, abbey of, at Shaftesbury, 2, 3.
———the Blessed Virgin, see Our Lady.
———the lady, daughter of King Henry VII, Queen Dowager of France, 248, 415.
———the princess (daughter of King George III), 352.
Mary Magdalene, saint, 424, 437, 469.
Mason, Andrew, mason, 223, 226.
———Peter le, 199, 201, 210, 211, 212.
Matfray, John, 132, 160.
Matilda, empress, 13.
Matsys or Massys, Quintin, 429.
Matthew, saint, 441, 470.
Mauduit, William, 44.
Maunsel, John, 59, 78, 87.
Maurice the engineer, 22.
Mautravers, John, keeper of the forest on this side of the Trent, 109.
Mawmetrie, idolatry, the medieval notion being that Mahomet was worshipped as a god, 415.
Maximilian, emperor of Germany, 281, 462.
May, Hugh, controller and architect, 311, 312, 318, 322, 323, 330, 333, 334, 335, 345, 346, 348, 349, 350, 353, 354, 365, 538, 552, 555, 557, 559, 564, 570, 577, 578, 579.
Maynew, Giles, 219.
Mears and Stainbank, bellfounders, 528.
Mears, T., of London, bellfounder, 555.
Mechlenberg, duke of, 390.
Medway, river, 6.
Meggott, doctor, canon of Windsor, 388, 507.
Melchebourne, Roger, glazier, 143, 164.
Melver, Comis, goldsmith, 395.
Memorancy (Montmorency), duke of, 281.
Mentmore, Michael of, abbot of St. Albans, 20.
Mercer, William, 87, 98.
Merestun (Herefordshire), waste land at, 6, 9.
Merryman, James, mason, 408.
———John, stonemason, 392, 393, 394, 466.
Mersey, river, 5.
Merstham (Surrey), stone from, 179, 213, 229.
Merton, prior of, 118, 127.
Metossius, Peter, 219.
Mezzanine, a small window wider than it is high, occurring in mezzanines (entresols) and attics, 499.
Mich', Richard, 87, 98.
Michael of Mentmore, abbot of St. Albans, 20.
———saint, 441, 470.
Michell, Humphrey, clerk of the works, 266, 267, 268, 269, 270, 271, 272, 273, 274, 276, 278, 279, 280, 283, 284, 285.
Micklethwaite, J. T., 471.
Middelton, Philip, of Eton, 397.
———Robert, tiler and plasterer, 397, 508.
Middlesex, county of, 113, 116, 124, 125.
Mid-Lavant (Sussex), 223.
Milam, William, 499.
Milbourne, Henry, herald painter, 486.
Mildmay, Sir Walter, 271, 272.
Military Knights, the, 370, 373.
Miller, Richard, 405.
Milleriis, Humphry de, 33, 44.
———William de, 32, 33, 44, 50, 75.
Milton (Oxfordshire), stone from, 379, 380, 381, 400, 401, 402, 403, 404.
Misa, mise, expenditure; from *mis*, past participle of Fr. *mettre*, to place, lay out, 205, n. 11; 211, n. 59.
Modena, Nicola da, carver, painter, and moulder, 484.
Modirston, mentioned 1442 (in Willis and Clark's *Cambridge* i. 386); explained in 1770-4 as "a concretion of many small blue pebbles." (N.E.D.), 510, n. 49.
Moginhode, Edward, mason. 223, 226.
Moigne, Thomas, 219.
Moldere, Simon, of Chalfont, 152, 166.
Moldi, probably centerings, 161, n. 37.
Molendinum equinum, a mill worked by horses, 166, n. 210.
Molle, Geoffrey, 120.
———John, 244, 379, 400, 401.
Moncellus, mouncellum, mouncell, mount, 30 cwt. of plaster of Paris; Old Fr. *mont*, a transferred sense from that of *heap*, 131, 143, 144, 171, 216 and *passim*.
Monielles, monials or mullions for windows, sold by the foot, 207, n. 25.
Monmouth (Mon.), castle of, 6.
Monstede, William, 201, 211.
Montacute (Somerset), castle of, 6.
Montacute, Lord, 281.
Montague, duke of, 390.
Monteagle, the lord, 463.
Montgomery (Montgom.), castle of, 5, 9.
———earl Roger of, see Roger.
Montibus, Ebulo de, 42.
Monumenta, muniments, 511, n. 58.
Mora, Roger de, 24, 28, 29.
Mordale, John, 509.
Mordaunt, John viscount, constable, 307, 308, 426, 468; arms of, 426, 468.
———lady, arras hanging given by, 426.
Morden (probably in Surrey), 185, 206.
Mordon, Thomas, 206.
More, manor of the, 238, 239, 240, 243, 244, 245, 268, 402.
Moriah, mount, 487.
Morland, Sir Samuel, 322, 326, 346.
Morley, the lord, money from lands of, 378, 379, 399, 400, 401, 402, 404, 405.
Morris, William, joiner, 448.
Mortain, count of, 8.
———John earl of, see John earl of.
Mortimer, Ralf, 6, 9.
———(Roger), 107.
Mortimer's Cross, battle of, 237.
Mortlake tapestry works, 302.
Mortuum staurum, dead store of implements, etc. as distinct from materials that are constantly coming in and being used up, 214, 216.
Moses, figure of, 438, 441, 487.
Mosle, Robert, of Eton, 263.
Mote, Fr. *motte*, whence late Lat. *mota*, a mount, especially as the seat of a castle, usually surrounded by a moat (ditch); the word survives in "Moteside Lane," at Durham, 7; 23; 79, n. 144, 80, n. 159; 100, n. 63.
Mote or Moat Park, 257, 263, 268, 274, 275, 276, 285, 303.
Motey, some pigment, see N.E.D., 523, n. 21.
Mottisfont Priory (Hants), 479.
Mouncel, see *Moncellus*, 147.
Mount, of plaster, see *Moncellus*, 250.
Mounte, a dome, 270.
Moyses the chaplain, 22.
Mugge, William, first warden of the College of Windsor, 413.
Mulard, John, 116, 125.
Muleward, William le, 107, 119.
Mulsho, William of, see William.
Multon, William, 189, 208.
Mundie, Mr., 447.
Mundy, John, 121, 122.
———Richard, 120, 121, 122.
Munnions, monials, mullions, 485.
Muntgumeri, Montgomery, 9.
Murimuth, Adam, doctor, 111, 112, 122, 123, 128, 182, 205.
Muscegros, Robert de, 69, 73, 83.

Mutae, mews, from the medieval Lat. *muta*, a cage or mew for hawks; the royal stables at Charing Cross were so called because built on the site of the royal mews for hawks; from these other sets of stables, etc. came to be called mews, 26; 29, n. 31; 208, n. 34.

Naffreton, William de, glazier, 163.
Nakers, kettledrums (Old Fr. *nacre*, of Arabic origin), 112.
Napier, Robert le, 25, 26.
Nash, John, architect, 355, 472.
Nathaniel, saint, 487.
Nativity of Our Lord, the, 437, 441, 472.
Naval Knights of Windsor, 517.
Neale, Bartholomew, 447, 470.
Neates, qu. same as Heights, obs. form of ait, a river island; Bray is on the Thames, 268.
Nedam, James, surveyor, 248, 250, 251, 252, 253, 256, 263.
Neel (Nigellus) of Berevill, 2, 3.
Neel, John, 395.
Nelson, lord, monument of, 486.
Nesse (Gloucestershire), manor of, 6, 9.
Nesse, Nesshe, Thomas, provisor, 378, 399, 403.
Nevers, count of, 27, 29, 30.
Nevile, Hon. and Very Rev. G. G., dean of Windsor, 508.
Nevill, William, lord Fauconberg, constable, 232, 237.
Newark (Newerc), William of, see William.
Newbrigge (probably Newbridge, on the Thames, near Standlake, Oxfordshire), 402.
Newburgh, Ambrose of, clerk, 107, 119.
Newcastle, duke of, 390, 412.
———on-Tyne (Northumb.), 6, 9; castle of, 22.
Newman, John, painter, 307, 345.
———Richard, 116, 125.
Newnham, Lewin of, 2, 3.
Nicholas, keeper of the King's house, 13.
———of Hedington, 34, 62.
———of Yatinden, 42.
———the carpenter, master, 33, 44, 45, 62, 71.
———the King's clerk, 396.
———the pewterer, 188.
———the smith, 425, 468.
Nichols, J. G., 242, 282.
———the gunner, 309, 310, 538.
Nicholson, Margaret, 436, 439.
Nicol, Richard, mason, 222, 225.
Nicolas, Sir N. H., 129.
Niger sal, crude potash, 404.
Noke, Richard, the smith, 418, 535.
Norcerie, the nursery, 121, n. 16 *bis*.
Norden, John, surveyor, 258, 291, 303, 305, 306, 309, 324, 347, 364, 368, 423, 494, 518, 522, 530, 531, 538, 587.
Noreys, Adam, mason, 134.
———Robert, 186, 206.
Norfolk, county of, 113, 116, 123, 125.
———duke of, 264.
———sheriff of, 39.
Norfolk and Suffolk, sheriff of, 39.
Norgent, Richard, 397.
Normandy, 13, 18, 25.
———glass, 251, 262.
Norres, William, 274.
Norrys (Norrice, Norres, Norris, Norreis), Sir John, 256, 258, 266, 271, 284, 287, 288, 290, 303.
North, doctor, prelate of the order of the Garter, 390.
———lord, see Guildford, earl of.
North Downs, 6.
———Wales, princes of, 466.
Northampton (Northants), castle of, 41; constable of, 41.
———county of, 113, 116, 123, 125.
Northamptonshire, farmer of, 42.
Northamptonshire, riots in, 43.
———sheriff of, 15, 38, 41.
Northfolk, Isabella, 396.
———John, 189, 208.
Northrine, William, 200, 211.
Northumberland, duke of, 390.
———George duke of, 331.
Northumbria, Robert earl of, see Robert.
Norway, boards from, 73.
Norwich (Norfolk), castle of, 6, 7.
Notere, Robert le, 101.
Nottingham, Charles earl of, constable, 287.
Nottingham (Notts), 58, 201, 203, 211, 212, 301.
———castle of, 5, 8, 24, 28.
———sheriff of, 39.
Nottingham and Derby, sheriff of, 39, 77, 201, 211.
Nowelli, newels, stones for newel or winding stairs, 186; 194; 206, n. 18; 208, n. 34.
Nutfield (Surrey), 219.
Nutt, A. Y., clerk of the works, 243, 409, 460, 562.
Nuttall, doctor, canon of Windsor, 495, 528.
Nyk, Richard, canon of Windsor, 478.
Nymes, Richard, mason, 247, 586.

Oakham (Rutland), King's hall at, 52, 53, 75.
Obleys, wafer bread, *oblata*, 419.
Obstupare, to stop up (holes), 103, n. 130.
Ockenden, John of, see John.
———, North (Essex), manor of, 1, 3.
Ocreacio, *okeracio*, colour washing with ochre, 207, n. 23; 211, n. 54.
Octavius, prince, son of King George III, 490, 574.
Odiham (Hants), castle of, 32.
———forest of, 34.
———old park, 402.
Odo, bishop of Bayeux, earl of Kent, 4, 8.
Ogeux, ogives or groin-ribs, 186; 206, n. 18.
Oilestes, perhaps for Oillets, which term may have been used for "bulls-eyes" or circular panes, 211, n. 57.
Okehampton (Devon), castle of, 6.
Oker, ochre; *ocreare*, to colour-wash therewith, 206, n. 19.
Okle, ? Oakley (Bucks) or Ockley (Surrey), 173.
Okyngham, see Wokingham.
Oldham (Oldom), master Hugh, clerk, 398.
Old Hawes, Windsor, the, 257.
Oley Pit, 257.
Oliver of Bordeaux, 96, 105.
Oliver, Olyver, Robert, smith, 411, 423, 505, 511.
Ongar (Essex), castle of, 6, 9.
Ongeler, John, 185, 206.
Orange, prince of, 390
———Frederick Henry prince of, 564.
———William prince of, 564.
Orderic Vitalis, 4, 5, 6, 8, 9.
Ordinator, the master mason, 157.
Ordnance, ordonnance, systematic arrangement, 346.
Oriolum, rendered "oriel" p. 66; D'Arnis explains it "Porticus, atrium," a possible meaning here, 81, n. 200; 82, n. 215; 98, n. 22.
Orleans, Henrietta duchess of, and her daughters, portrait of, 563.
Orleton (Herefordshire), 2, 3.
Ormonde, duke of, lodgings of, 323, 328.
Orrice or Orris lace, lace in patterns of gold and silver; the origin of the term is obscure, 581.
Osbern Pentecost, 6.
Osbern, son of Richard, 2, 3.
Osbert of Eton, 19, 21, 22.
Osbert the merchant, 37, 50, 74.
Osemund, Osmunds, superior iron from the Baltic, imported as small rods, in barrels (*dolia*, p. 403); it was made from bog iron ore, and was consequently free from metallic or other contamination; the word is Swedish, of unknown origin, 226, n. 37.

Osgood, Richard, 331, 552.
Oswestry (Salop), 5.
Oswy, William, 76.
Otelynger, Sigismund, 511.
Other, Walter son of, 1, 3.
Otto and Ottobon, the legates, 489.
Our Lady Saint Mary, 129, 374, 375, 376, 384, 425, 430, 436, 437, 438, 446, 478.
Our Lady and Child, 427, 433, 436, 437, 439, 441, 451, 465, 469, 470.
Our Lord in Majesty, 427, 436, 437.
Our Lord upon the Cross, figure of, in St. George's chapel, 378, 429, 437, 439.
Ouse, river (Yorks), 5.
Overey, William, 239, 244.
Oxenbridge, master John, canon of Windsor, 385, 472; arms of, 415, 492; chantry chapel of, 385, 415, 416, 420, 585.
Oxeneforde, see Oxford.
Oxford (Oxon), 8, 256, 282, 305, 384, 398, 495, 501.
———All Souls' college, 342.
———castle of, 4, 6, 7, 8, 9, 13.
———Christchurch college, 580.
———county of, 113, 124.
———New college, 195.
———St. John's college, 555.
Oxford, John of, dauber, 140, 141, 144, 148, 165.
Oxfordshire, 219.
———sheriff of, 15.
Oxgate, prebend of, 184.
Oxon and Berks, sheriff of, 40.
Oxon and Bucks, sheriff of, 39.
Oyster shells, used for packing the joints of masonry, or perhaps burnt for fine lime, 405.

Paas, *passus, q.v.*
Pacacio, payment, 47, n. 71.
Pacches, pecches, patches, probably glovers' or other shreds and clippings, boiled to make size (see Durham Account Rolls, Glossary, under *Spekkes*), 197; 199; 209, n. 45.
Pache, Patche, the King's fool, 251, 264.
Pache, master Thomas, 523.
Paine, Anthony, 316.
Painswick (Glouc.), stone from, chapel paved with, 390.
Palacium, a paling, 396, n. 30.
Pale door, perhaps made of pales like a gate, for the sake of ventilation, 264.
Palet, perhaps a palette for a glass-painter, or something used by a glazier, 143; 164, n. 109.
Paliat or pallet chamber, one furnished with pallets or straw mattresses, 253; 255; 262, n. 111; 264.
Palicium, a paling, 102, n. 88; 215.
Palmer, John, 219.
Pamber (Hants), forest of, 35, 45, 72, 186, 207.
Pamentill, pavement tiles, 188.
Panellus, a panel or compartment of painted glass, 164, nn. 107, 108 *bis*.
Panetria, a pantry, originally a bread-room, Old Fr. *paneterie*, but in English the sense became extended and transferred, 99, n. 38; 121, n. 16.
Pannage, *pasnagium*, pasturage of swine on acorns, beech-mast, etc, 1; 3, n. 9.
Papelwickes, Papelwyk, William, glazier, 142, 163, 164, 188, 208.
Par vestimentorum, a set or suit of Mass vestments, 47, n. 53.
Parco, Almeric de, 32, 44.
Parietacio, pargetting, *q.v.*, 179.
Paris candles, candles imported from Paris, 170.
Paris hood, the head-dress familiar to us in portraits of Queen Mary Tudor, 411.
Paris, Matthew, 30, 65, 80.
Parjettynge, *parjetacio*, plastering, often done in an ornamental manner, 122, n. 26; 213.
Parker, J. H., 13, 490.
Parker, John, of London, 405.
———William, and sons, 394.
Parkhurst, William, 189, 197, 200, 208, 210, 211.
Parson, John, glazier, 142, 143, 164.
Parsons, John, 312.
Partlet, a neckerchief or similar thing worn about the neck and chest, 469, n. 74.
Parurae, apparels of an albe and amice, 77, n. 100.
Passaquam, Ralf, 2, 3.
Passelewe, Hugh of, see Hugh.
———Simon, 46.
———William of, see William.
Passhe, master Thomas, canon, chantry founded by, 383, 385, 456.
Passus, paas, stones for steps sold or made by the foot, 146; 165, nn. 148, 149; 186; 206, n. 18.
Passy, William, 219.
Paste, Adam, 71, 80.
———William, 107, 119.
Pasterye, a building in which pastry was made, 193; 207, n. 23; 208, n. 34; 265.
Pateshull, Hugh of, see Hugh.
Patmos, isle of, 442.
Patricesy (Battersea), 3.
Patrick, saint, 574.
Paul, Father, 339.
———saint, 439, 470.
Paul, Paule, John, provisor, 221, 225.
Paul's, saint (London), 111.
———dean of, 116, 125.
Pavientill, paving tiles, 207, n. 23; 208, n. 34; 496; 508, n. 11.
Pavilo, a pavilion, 102, n. 99.
Paviour, paviere, a layer of paving tiles, 207, n. 23; 208, n. 34.
Pavyer, Nicholas, 404.
Payntor, Thomas, of Iver, 395.
Peak, the (Derbyshire), castle of, 6, 8, 24, 28.
———King's bailiff in, 38, 39.
———lead from, 73.
Pearson, J. L., architect, 459.
Peckham, Sir Edmund, 261.
Peeres, piers, 315, 327.
Peers, John, 536.
Peg', John, 116, 125.
Peintour, Alexander le, 91, 98, 100.
Pembroke, countess of, lodging of, 320.
———earl of, 112, 123, 282, 302.
———William earl of, see Marshal.
Penber, see Pamber.
Penberga (Hants), *firma de*, 21.
Penbrugge, Fulk, 188, 208.
Pendlesham, Henry, 223, 226.
Peneverdant, see Penwortham.
Penn (Bucks), 114, 118, 127, 144, 152, 156, 164, 166, 175, 176, 179, 186, 213, 505.
Penner, a pencase; a penner and ink horn often went together, 470, n. 74.
Pennevey, Laurence, carpenter, 396, 511.
Pentecost, Osbern, 6.
Pentecost's Castle, 8.
Pentise, penties, pentes, a passage by a wall, having a roof of its own (old Fr. *apentis*, med. Lat. *appendicium, penticium*), 422; 509, n. 26; 510, n. 45; 511, n. 50; 519.
Penwortham (Lancashire), castle of, 5, 9.
Percey, Percie, William, 448, 470.
Percy, Henry Algernon, duke of Northumberland, badge of, 462.
Pergamenum, parchment, so named from Pergamos, 215.
Pergula, a balcony, 301.
Periton, Adam of, 94.
Perket, parquet, 329.
Pershore, Robert of, 91, 100, 107, 119.
Pertica, a rod, pole, or perch, long measure, 211, n. 54.

Pertusia, holes, 119, n. 1.
Pestilence, the Great, 129.
Peter of Geneva, 38, 56, 77.
———of Savoy, 35, 45.
Peter, saint, 255, 437, 439, 441, 470, 490, 566.
————————abbey of, 1, 3.
Peter the baker, 28, 29.
———the smith, 25, 26, 28, 29.
Peterborough, Benedict of, 28.
Peterborough, lady, 328, 329.
Peterborough (Northants), castle of Thorold's Mount, at, 9.
Petipas, Robert, 118, 122, 127.
Petra de Bruera sive de Colingley, stone from Collingley Heath, hethstone, 208, n. 34; 213 *bis*; 217 *bis*, n. 2; 218 *bis*; 244.
Petra de Caine, Caen stone, *q.v.*, 125, n. 42; 259.
Petraria, an engine for throwing great stones (Fr. *perrière*, *malveisine*), 26; 29, n. 32.
———used at siege of Dover castle, 26, 33; and at siege of Bedford castle, 33.
Petre, secretary, 484.
Peutrer, Nicholas, 163, 208.
Pevensey, arms of, 414.
———(Sussex), castle of, 6.
Peverel, William, 5, 8.
Peyntour, John le, 184, 187, 189, 199, 204, 205, 208, 212, 216; of Iver, 189.
Pharaoh, King, 487.
Philip, King of France, 26.
———II, King of Spain, 281, 290.
———of Valois, King of France, 128, 160.
Philippa (of Hainault), Queen, 107, 112, 123, 138, 202, 209, 416, 436.
Phillipps, Henry, 315, 316, 324, 325, 326, 327, 563, 564, 565, 566, 584, 585.
Phillips, Thomas, 320.
Pibles, pebbles (?), 299.
Pickford, Geoffrey of, see Geoffrey.
Picorn', pycorn', the same as bicorn, *q.v.*, 177 *bis*.
Picoys, obs. form of pickax (old Fr. from med. Lat. *picosium*); the later form arose from confounding the last syllable with ax, 124, n. 35.
Picquigny, meeting of the Kings of England and France on the bridge at, 443, 473.
Pierce, Mr., "petticanon," 510.
Piggins, pigeons, 269.
Piggot, Mr., the organist, 521.
Pikes for chimneys, something yet to be explained, 148; 165, n. 169.
Pilate, Pontius, 437.
Pile, George, master mason, 316, 319, 320, 321, 323, 328, 485, 552.
Pincerna, a place where liquor was stored and dispensed; a buttery, 99, n. 39.
Pinchigni, see Gilbert of.
Pinkinni, see Henry of.
Pinna, a loop in a wall, 285, n. 25.
Pinnare, to insert new stones into old walls; we still speak of "underpinning," 120, n. 10; 121, n. 14; 122, n. 25; 510, n. 49 *bis*.
Pipa, perhaps a tube for a bolt to run in, 99, n. 54.
Pipe rolls, the great rolls of the Exchequer, so called from their pipe-like form when rolled up, 15.
Place, John, 536.
Placebo, vespers of the dead, so called from the first word of the first antiphon, 384.
Plancheae, planchoñ, planks, 76, n. 75; 106, n. 203.
Planchiare, to fix planks, 74, n. 17.
Plastra for *Plastrum*, plaster, 171 *bis*.
Plastrum francum, French plaster, or fine plaster, 58; 72; 78, n. 123.
Plate lock, a lock fixed on to an iron plate as distinct from a stock lock, *q.v.*, 264.
Plattes, flooring of a platform, or perhaps wall plates, see Reason, 297.
———plots, builders' plans, 273, 276, 278.
Plaunchesbord, plank boards, 194; 209, n. 34.
Plaustra, plaster, 170 *bis*.
Playstow, Plestowe, John, carpenter, 222, 225, 510.
Pleshey (Essex), castle of, 6, 9.
Plomer, Robert, 189, 209.
———Walter le, 120, 121, 122.
Plomere, Plommer, Thomas, 197, 200, 210, 211, 397.
Plummer, John, virger, chantry founded by, 383, 456.
Plummer, Plomer, William, 505, 508, 509, 511, 518, 523.
Plump, a pump, 503.
Podlicote, Richard, robber of the King's treasury, 466.
Poictiers (France), 338.
Poitou, Roger of, 5, 9.
Pokerich, Gilbert, painter, 157, 168.
Polidor, 281.
Polinum, *pullinum*, *q.v.*, 167, n. 220.
Pollard, John, 41, 42, 49, 53, 56, 58, 59, 61, 68, 71, 73, 76, 79, 81, 88.
Pomella, ornamental knobs, 139.
Pomeses, pumice stones, 405, 406 *bis*.
Pomfreyt house, 537.
Ponchons, timbers mentioned with "gistes," 153; 167, n. 230.
Pondus (of glass), five pounds (p. 170), 141; 163, n. 83; 170.
———(of hewn stone), 205, n. 13.
———(of steel), six garbs, see Burdon, Summa, 158, 176.
Ponkes, John, 162.
Pons tractabilis, a drawbridge, 217.
Ponte, Ralph de, mason, 85, 98, 99.
Pontefract (Yorks), castle of, 6.
Poor Knights, the, 370, 522, 584.
Pope, Mr., minor canon, 517.
Popeys, popeis, ornamental finials on bench ends; origin of term quite uncertain, 283, 379, 401, 402, 430 *bis*, 431, 433, 434.
Porchia, a porch, 101, n. 88.
Porta colicea, a portcullis, 49; 73, n. 14.
Porta currens, a running gate or portcullis, 101, n. 80.
Portegue, the name of a Portuguese gold coin, here used by mistake for Portico, 329.
Portland stone, 300, 301, 312, 315, 316, 319, 352, 373, 485, 486, 488, 532, 534, 545, 552, 554, 555, 577, 578, 580.
Portsmouth (Hants), 305.
———duchess of, lodgings of, 315, 316, 323, 326.
Portugal, Edward King of, stall plate of, 444; banner of, 445.
Posicio, laying and fixing of lead on a roof, or of paving tiles, 170.
Positores, stone-layers, 134; 165, n. 143; 400.
Postellae, little posts, 101, n. 81.
Pote, Joseph, 309, 324, 327, 335, 338, 340, 341, 345, 418, 426, 429, 449, 458, 467, 468, 472, 485, 498, 499, 518, 544, 555.
Pott, doctor, canon of Windsor, 426.
Powney, John, 330.
Poynings, Sir Edward, badge of, 461.
Poynter, Ambrose, architect, 330, 334, 346, 361, 368, 486, 490.
Poyntz, tapestry maker, 340.
Prætoria (South Africa), 452.
Prat, doctor, canon of Windsor, 423, 521.
Prat', John, 173.
Pratellum, a lawn or grass plat, 45, n. 21; 46, n. 52; 76, n. 71; 78, n. 111.
Pregacio, perhaps for *purgacio*, cleaning, polishing up, 395, n. 17.
Prentle, Peter, 236.
Present chamber, perhaps Presence chamber, 267.
Presepe, a stall, 120, n. 13; 121. n. 13.
Prestbury, Walter, 207.

Preston (Lancashire), 5.
Pretill, Thomas, 189, 208.
Prevost, A., 8.
Price, serjeant trumpeter, lodgings of, 316.
Prickes, see Schowtyng.
Prince, Queen Elizabeth; in the sixteenth and seventeenth centuries the term was often applied to a queen, 282, 287.
Prince Consort, the (Francis Albert Augustus Charles Emmanuel, duke of Saxe-Coburg and Gotha), 424, 427, 486, 487, 488, 567, 574.
Prince Imperial, the, cenotaph of, 398, 452.
Prince Regent, King George IV as, 354, 446, 490.
Prior, Edward S., 345.
———John, 187.
Priso, a prisoner, 101, n. 89; 104, n. 164.
Pro, on account of, 104, n. 160.
Proby, Mr., canon of Windsor, 515.
Probyn, Sir Dighton, 541.
Profete, John, 150, 155, 161, 164, 205, 206, 207.
———Philip, 205.
Protractare, *Protractatura*, *Protractatio*, projecting or drawing out of designs, 163, nn..84, 86, 88, 104.
Prout, Walter le, 120, 121, 122.
Provence, Raymond count of, 34.
Prymering, priming, applying preparatory coats of paint, 258.
Prynce, Henry, 199, 210.
Public Record Office, museum of, 585.
Pudsey, Hugh, bishop of Durham, 23.
Puggere (Poggere), John, 100, 101, 103, 105, 106.
Pulham St. Mary (Norfolk), 184.
Pullinum, a pulley, 167, n. 216.
Pulpitum, the loft over the screen at the entrance to the quire in cathedral, collegiate, and monastic churches, 375; 396, nn. 20 ff.; 398, n. 43.
Pulteria, Poultrie, *i.e.* the poultry yard, 225, n. 31; 268.
Punchesdon, John, serjeant plumber, 257, 260.
Punter, John, carpenter, 308.
Punzuni (*et clauvus* ?), the context seems to indicate some contrivance for pushing or keeping back a wall that has gone over on one side, 80, n. 174.
Purbeck (Dorset), Isle of, 6; marble from, 410, 420, 451, 452, 457, 491, 493, 521; stone from, 270, 312, 315, 316, 319, 323, 331.
Purbeck Mitchells (stone), 323.
Purbik, John, mason, 132, 160.
Purloins, purlins, the horizontal timbers on the sides of a roof (der. unascertained), 386, 387.
Putei, pits or holes for posts, 397, n. 30.
Pyemount, prince of, 281.
Pygod, Elias, 91, 100.
Pyne, W. H., and his drawings, 335, 349, 350, 352, 367, 368, 547, 587.
Pynk, William, 226.
Pynnyng, see *Pinnare*.
Pypped, piped, not solid, 263.

Quarellus, a bolt for a crossbow, thick, short, and square-headed, 47, n. 52.
Quarr (Isle of Wight), stone from, 185, 186, 205, 206.
Quarr', square measure, 235, n. 15 *saepe*.
Quarrelles, panes of glass, 262, n. 37.
Quarres, quarries, 290.
Quarterboards, quatterbords, perhaps the same as quarters, *q.v.*, 177 *bis*, 230.
Quarterne, quarter of a hundredweight, 290.
Quarters, pieces of wood 4in. wide by 2in. or 4in. thick, used for uprights in partitions, etc. or for scaffolds (273), 267, 273, 391.
Quillons, the arms that form the cross-guard of a sword, 418.
Quit rent, *gablum*, rent paid in lieu of service, 1; 3, n. 9.
Qwarel, a quarrel or quarry, *i.e.* a small pane of glass usually diamond shaped, 411.

Racks, a pair of, iron supports for spits or other cooking utensils, 266.
Radix Jesse, a design shewing the descent of Our Lord from the "Root" of Jesse, 81, n. 184.
Rafaelle, the painter, 340.
Rag, Kentish rag or ragstone, 125, n. 42.
Rainald, 5, 9.
Ralf, son-in-law of Ralf, 2, 3.
———son of Seffrid, 2, 3.
Ralph of Dodlesfold, 109, 118, 178, 204, 212, 216.
———of St. Albans, chaplain, 58.
Ralph, the ironmonger, 87, 98.
Ramsey, David, clockmaker, 301.
———John, 187, 207.
———William of, mason, 113, 114, 115, 116, 123, 124, 125.
Rance, Rhenish, 331.
Range, see Raunge.
Rases, 511, n. 50.
Rastellae, rakkes, racks over mangers, 102, n. 116; 105, n. 169; 121, n. 13.
Rastelli, rakes, 124, n. 35.
Ratones, rats, 104, n. 160.
Raulin, doctor, 463.
Raunge, range, a kitchen range, 267, 297, 299.
Rayed, *radiatus*, striped ? 63; 80, n. 170.
Rayleigh (Essex), castle of, 5, 6.
Rayles, portions enclosed by rails, 291.
Raymond, count of Provence, 34.
Rayng chamber, arrayng or dressing-room, 254; 255; 262, n. 112.
Raynyar, Sir John, 411.
Reading (Berks), 27, 118, 127, 258, 378, 399, 402.
———abbey (Berks), 22, 259, 260.
Reason (or Raison) platte, wall plate or supporting board, raising piece or architrave, 297.
Rede, John le, 104.
Redmayn, Henry, freemason, 482.
Redouts, redoubts, works constructed within others to prolong their defence, 580.
Redyng, John of, see John.
Reeves, Jeremiah, 315.
Regals, portable organs; the word is of obscure origin, perhaps connected with "regal" or "royal," 447; 470, n. 93 *bis*.
Reigate (Surrey), 113, 162, 229.
———castle of, 6, 7, 9.
———stone from, 42, 48, 69, 72, 83, 117, 125, 131, 134, 135, 137, 138, 140, 146, 149, 150, 155, 159, 161, 162, 165, 168, 170, 171, 172, 175, 176, 177, 178, 179, 180, 181, 182, 185, 186, 187, 196, 199, 205, 206, 207, 212, 213, 214, 215, 217, 218, 221, 225, 239, 244, 265, 279, 380, 381, 401, 402, 403, 404, 406, 518, 523.
Reigate Park (Surrey), 116.
Reigner, Gilbert, 200, 202, 211.
Rendering, laying on a first coat of plaster, 321.
Renger, Richard, mayor of London, 44, 60, 79.
Renges, probably ranges in the tournament course, 180, 216.
Renge tables, some masonry laid in level courses, possibly string courses, 199; 210, n. 54.
Rennes (Brittany), donjon of, 11.
———motte at, 7.
Repagulum, a bolt or bar, 102, n. 118; 104, n. 164; 396, n. 26.
Reredos, here the backing of a chimney in the King's kitchen, 222; 225, n. 24; 226, nn. 35, 41.
Restallae, *rastellae*, *q.v.*, 105, n. 169.
Restes, ropes, apparently for a well, 510, n. 49.
Resurrection, the, 426, 427, 437, 439.
Retaceare, "*verbum, ut conjecto, detortum a Gallico* rechasser, *repellere*, *abigere* (A. 1045)," D'Arnis, 80, n. 174.

Reves, captain, 309.
Rewse, Dudley, 308, 311.
Reynold, Reynald, John, carpenter, 132, 161, 189, 208.
Rhodes, siege of, 253, 254.
Rhuddlan (Flint), castle of, 5, 9, 90.
Ribble, river, 5.
Rich, John le, 135, 162.
Richard, Andrew, mason, 223, 226.
Richard I, King, 15, 23, 24, 27.
———II, King, 220, 227.
———III, King, 240, 414, 478, 583.
———duke of Gloucester, 240.
———King of the Romans, 85.
———of Fremantel, 41, 42, 48, 52, 57, 58, 59, 62, 67, 68, 69, 70, 71, 73, 75, 78, 79, 80, 82, 83.
———of Iver, 188.
———of Ockenden, 43, 60, 79.
———of Rothley, 128, 129, 130, 131, 133, 134, 136, 138, 140, 159, 160, 168, 169, 174, 178, 184, 497.
———of St. Albans, 19, 22.
———of Shaw (Schages), 32, 44, 70.
———of Taynton, 178, 184, 187, 199, 204, 205, 212, 216.
———Osbern son of, 2, 3.
———son of Geoffrey of Pichford, 85.
———the engineer, 22.
———the farrier (*ferrarius*), 396, 470.
———the ironmonger, 106.
Richard's Castle (Herefordshire), 2.
Richmond (Surrey), 9.
Richmond, Charles Lennox, duke of, see Lennox.
Richmond and Lennox, Frances duchess of, portrait of, 563.
Richmond and Somerset, Henry duke of, see Fitzroy.
Richmond (Yorks), castle of, i, 6, 8; hall of, i, 63.
Ridley, Sir Matthew White, bart., 355.
Rigaud, Francis, painter, 350.
Righolts, Ringolts, Ryngolds, Rigalds, rails or spars of wood, 131; 139; 159; 161, n. 16.
Rikemeresworth, John of, mason, 120, 121, 122, 123.
Rimington, Richard, plumber, 392, 393, 394.
Ringold bolts, a ring bolt is a bolt with an eye at one end to which a ring is attached, 132; 160, n. 11.
Ripping, pulling a building to pieces, especially removing the coverings of roofs for renewal or removal, 267, 270, 275.
Robert, earl of Northumbria, 12, 13.
Robert of Beverley, mason, 42, 43, 48, 69, 71, 72, 83; called "carpenter," 43; clerk of works at Westminster, 42.
———of Burnham (Bernham), 128, 130, 131, 136, 137, 138, 139, 140, 143, 145, 147, 152, 153, 154, 158, 159, 162, 168, 169, 170, 171, 172, 173, 174, 175, 176, 178, 179, 180, 182, 183, 184, 204, 212, 213, 214, 220, 497, 506, 547.
———of Dacre, 38.
———of Eton, 189, 208.
———of Faunteston, 219.
———of Gloucester, master, the King's mason, 14, 181, 218, 219.
———of Houesworth, 219.
———of Paunton, 206, 207.
———of Shaw (Schages), 32, 38, 44, 45, 47, 70, 71, 75, 79, 80.
———of Welles, 94.
———of Wendlingburgh, 182, 218.
Robert, the cook, 25, 28, 29.
———the tiler, 103.
Robert's Castle at Clavering (Essex), 8.
Roberts, William, 311, 555.
Robinson, Right Hon. Frederick, chancellor of the Exchequer, 355.
Robous or Robus gate, a gate through which rubbish was taken out, see Rubbish gate, 226, n. 43; 237; 242, n. 7.
Robousbrug, a bridge over which rubbish was taken, see Rubbish bridge, 232; 236, n. 39.
Robus, Robous, rubbish, 131; 132; 161, n. 30; 168.
Robyll, rubble, or rubbish, 236, n. 49; 522, n. 18.
Robynet, the blacksmith, 509, 535.
Robyns, William, 402.
Roch, saint, image of, 469.
Roche abbey (Yorks), stone from, 186, 187, 199, 206, 207.
———(*dolatae petrae de la*), Roche abbey stones, 207, n. 25.
Roche, John, master of the vines, 181, 218, 219.
———glazier, 383, 398, 524.
Roche of Bromham, arms of, 412, 441.
Roches, roach for stocking a pond, as food for pike, 47, n. 56.
Rochester (Kent), castle of, 6, 43, 71.
———bishop of, 507.
Rochford, George, viscount, see Boleyn.
———the lady, 256.
Rochford, Hundred of (Essex), 166.
Rochull, William, 222, 225.
Rockingham (Northants), 30.
———castle of, 5, 12.
Rockingham, marquis of, 390.
Roddes, perhaps garden sticks to tie plants to, 496; 508, n. 12.
Rodeshale, Roger, labourer, 132, 161.
Roeland (Cheshire), manor of, 5, 9.
Roelent, see Rhuddlan.
Roger, bishop of London, 36.
Roger of Eton, 68, 71, 81.
———of Howden, 24, 28.
———of Montgomery, earl, 5, 6, 12.
———of Poitou, 5.
———of Wendover, 9, 26, 27, 29, 30.
———of Windsor, 98.
Roger, Sir, 522.
Roger, the carter, 91, 100.
———the smith, 510.
Roger's castle, see Clitheroe.
Rogus, a lime-kiln, 45, n. 27.
Rokelonde, Thomas, mason, 132, 160.
Romano, Arnald de sancto, 41.
Rome (Italy), 467, 490.
———abbey church of the Three Fountains in, 478.
Roodloft, the loft on the top of a screen, bearing the "Rood, Mary, and John"; in great churches it was set to the west of the *pulpitum*, *q.v.*; in parish churches the chancel screen carried the roodloft, and at Windsor the *pulpitum* appears also to have served as the rood loft, 446, 447.
Roos, Sir John, 390.
Roper, John, 197, 209.
Rose, a rose window, 197; 209, n. 46.
Roseum, rosin? 168.
Roses, wars of the, 237.
Rosewell, Mr., canon of Windsor, 388.
Rosse, John, see Rous, John.
———the lord, 281.
Rothewell, Peter, 157, 168.
———Thomas, painter, 157, 168.
Rothley (Leicestershire), 129.
Rothley, Richard of, see Richard.
Rotour, Thomas le, 91, 98, 100, 109, 118.
Rouceby, John of, see John.
Rouen, Walter archbishop of, see Coutances.
Roughleres, rubble or rough stone layers, 274.
Round, J. H., 2, 3, 4, 6, 8, 12.
Rous, John, of Warwick, 241, 383, 384, 398.
Rovezzano, Benedetto da, the Florentine craftsman, 482, 483, 484.
Rubbish bridge, see Robousbrug, 268 ff., *saepe*.
Rubbish gate, see Robous gate, 251 ff. *passim*, 353, 560.
Rubbish gate bridge, the bridge before the rubbish gate, 305.

Rubens, Peter Paul, the painter, 339, 565.
Ruffus, Hugh, 28.
———Osbert, of Windsor, 32, 44.
———Turbot, 28.
———William, 22.
Rugge, la, 35, 45.
Rughedon, W. of, see William.
Rugtil, ridge tile, 147, 152.
Ruislip (Middlesex), 113, 116, 125.
Rundell and Bridge, goldsmiths, wine cooler by, 571.
Rupert, prince, constable, 307, 308, 309, 310, 313, 345, 547, 587.
Rupibus, Peter de, bishop of Winchester, 36.
Rupis Monachorum, 29.
Russell, John, master carpenter, 258, 260.
Russell, Right Hon. and Rev. lord W., 515.
———Sir William, 296.
Russhemere, Robert, 141, 142, 163.
Rustat, Tobias, 326, 551.
———biographical notice of, 555.
———lodgings of, 316.
Ruted, cut up into ruts, 262, n. 35.
Rutland, duke of, 390.
———dukes of, 421.
Ruth, 487.
Ryall, John, carpenter, 396.
Rydel, a curtain, 374; 395, n. 6.
Rymer, T., *Foedera*, etc. of, 14, 122, 124, 263, 489.

Sabaudia, P. de; S. de, see Peter of Savoy; Stephen of Savoy.
Sabyne, Simon, carpenter, 104, 106.
Sacc', sacks? 405.
Sackford, Mr., 267.
Sadeler, John, 186, 206.
Saffray, Robert, 188, 207.
Safir, blue, 163, n. 89.
Sagar, John, of Staines, 122.
Sages, Simon de, 19, 22, 23, 27, 28.
St. Leger, Sir Thomas, 451.
———chantry founded by, 383, 512.
Saints, see their names.
Salade, or Sallet, a light globular helmet, 473.
Salisbury (Wilts), 184, 467, 528.
Salisbury, bishop of, 13, 139, 162.
———diocese of, 478.
———duchess of, 339.
———earl of, 288, 289.
———Hubert bishop of, see Walter.
———William earl of, marshal of England, 112, 123.
Sallyng, Richard, mason, 132, 160.
Salmon, John, lime-burner, 405.
Salome, the daughter of Herodias, 416.
Salsaria, a place where salt and spices were kept, 83, n. 226; 121, n. 16.
Salutation of Our Lady, the, 416, 437, 438, 441, 456.
Salviati, mosaic worker, 488.
Salvin, Anthony, architect, 370, 371, 503, 506, 520, 521, 529, 530, 531, 534, 549, 556, 563, 565, 584.
Samittum, samite, a rich silken fabric, 77, n. 100.
Sampson, Edmund, 496, 508, 535.
Sampson of Strelley, 201, 211.
Samson, the story of, 441, 476.
Sandal (Yorks), castle of, 9.
Sandby, Paul, artist, 333, 370, 520, 533, 539, 579.
———Thomas, 389, 391, 392, 426, 427.
Sandford, Francis, 419, 425, 426, 468.
Sandhurst (Berks), 156, 159, 175, 176.
Sandwich (Kent), 27.
Sandwich, Thomas, carpenter, 132, 161.
Sandys, Sir William, K.G., 463.
Sapium (or *Sapius?*), firwood, see D'Arnis s.vv. *Sapina*, *Sapinus*, 43, n. 5; 48, n. 108; 75, n. 32.
Saplaths, laths made of sapwood (see Hertlaths), 152, 182, 217, 218.
Sarracio, sawing, 509, n. 28.
Sarsenet, a kind of silk, 352.
Sarum (Wilts), castle of, 9, 27.
Sarum use, porthos of, 57, 76, 412.
Satan, 470.
Saul, 420; the conversion of, 439, 441, 442.
Saumarez, doctor, canon of Windsor, 386, 388.
Saunder, John, 135, 162.
Saundreden, William of, see William.
Sausevyne, the Italian, 281.
Sauvage, John, 219.
Saveray, Alexander, carpenter, 90, 100, 102.
Savoy, Bernard of, see Bernard.
———Peter of, see Peter.
———Stephen of, see Stephen.
Sawyer, Gregory, 224, 226.
———John, 382, 405, 432, 510.
———Richard, 186, 207.
Sawyngput, le, 397.
Saxe-Coburg and Gotha, Francis Albert Augustus Charles Emmanuel, duke of, see Prince Consort, the.
Saxe-Coburg-Saalfield, prince Leopold George Frederick (afterwards King of the Belgians), 421, 456.
Saxicidus, a stone-cutter, 507, n. 2.
Scablinge, scappling, *q.v.*, *272 bis.*
Scaccarium, the Exchequer, so called from a table covered with a checkered cloth, on which the accounts were kept by means of counters (see *Counting Cloth*), 29, n. 23; 423.
Scaffolder, a maker or setter up of scaffolds, 134.
Scala Coeli, the chapel of the, 478, 479.
Scalby, Robert, 132, 160.
Scamnum, a bench or table, perhaps a sort of counter from which things were given out (see *Dispensa*), 99, n. 30.
Scanna, *scamna*, benches, 122, n. 21.
Scappling, *scapulacio*, working stone or wood to a level surface, 132; 134; 160, n. 11.
Scapular, a narrow sleeveless garment covering the shoulders and hanging down before and behind, 469, n. 74.
Scapulare, to prepare timber for boards, 121, n. 14; 122, n. 23.
Scargill-Bird, S. R., 29.
Sceptesbericusis abbatia (Shaftesbury), 3.
Schaghes, see Shaw.
Schawe, Robert de la, see Robert of Shaw.
Schetore, William, 102.
Schleswig-Holstein, Christian Victor, prince of, monument of, 452, 471.
Schochere, John, 104.
Schowttyng prikkes, the targets or marks aimed at in shooting practice, 262, n. 35.
Scibum, *cibum*, food, 511, n. 55.
Scilla, here the word appears to mean a ceiling, 82, n. 210.
Scindulae, see *Cindulae*.
Sckrynayn, John, 510.
Scopa, see *Skopa*, 170.
Scorier, John, 397.
Scotland, 339.
———crown of, 418.
Scots, King of, 436.
Scott (Sir), G. G., architect, 424, 427, 465, 488, 493, 494, 520, 584.
Screven, John, labourer, 236, 509.
Scutellia, the place where plates, etc. were washed, the scullery, 283.
Scutiferi, *armigeri*, esquires, 122, n. 26.
Seem (of glass), a seam, *sagma*, or pack-horse load, said to have been 120lb. in the fourteenth century (reference lost).
Seeled, ceiled, 269.
Seet, seethe, 263.
Seger, Sir William, Garter King-of-arms, 529.
Segrave, Hugh, 173.

Seifrid, Ralf son of, 2, 3.
Seler, Seller, Sellar, *Selleria*, a cellar, 239, 244, 260 *bis*, 267 *bis*, 283.
Selinge, making ceilings, 267.
Seltes for *Celtes*, chisels or iron wedges, 169 *bis*.
Selynges, ceilings, 263.
Seman, John, glass painter, 142, 164.
Sematura, seaming, 395, n. 6.
Sementarius, for *cementarius*, a mason, 226, n. 31; 243.
Seneschal, an officer in a royal or noble household, who maintains order and controls domestic arrangements, 39.
Senour (?), William le, 206.
Sepulchre, the "holy sepulchre" used in the services of Holy Week, 159; 225, n. 31; 395, n. 10.
Serf, *servus*, a man whose service is attached to the soil and transferred with it, 1; 3, n. 9.
Serrator, a sawyer, 509, n. 23.
Serum, evening, 123, n. 27.
Serura, cerura, a lock, 98, nn. 15, 16; 209, n. 46.
Seryng, cering, waxing, 396, n. 29.
Sestornes, cisterns, 291.
Sevastopol, Russian bell from, in Round tower, 546.
Severey, a bay or compartment of a vaulted roof, 461.
Severontables, some kind of water-tables or cornices (Old Fr. *severonde*, Lat. *suggrunda*, something under the eaves; Ital. *gronda*), 199 *bis*, 202.
Sèvres china, 571.
Seymour, Jane, Queen, see Jane.
———master John, canon of Windsor, 246, 247, 383, 384, 398, 478, 509.
Sẽynt', John de, 57, 77.
Shaa, Sir John, goldsmith and mayor of London, 247, 383, 398.
Shaftesbury (Dorset), abbey of, 2, 3.
Shandos, lord, see Chandos.
Shapelers, shapers of stones, 115 *bis*.
Sharp, John, of Windsor, 396.
Shaw (de Schages), see Richard of, and Robert of.
Sheafe, doctor, 300.
Sheaves, scheffes (of steel), see Garb, 158, 229.
Shelburne, earl of, see Landsdown, marquis of.
Sheppard, doctor, canon of Windsor, 243.
Sheppey, Isle of (Kent), castle of, 217.
Shere (Surrey), 180, 204, 247.
Sherwood, George, 303.
Shethere, William le, 102.
Shetyng, beating and trimming of newly cast lead into sheets, 508, n. 22; 511, nn. 52, 66.
Shilton (Berks), 161.
Shingles, *scindulae*, lamina of split wood used as tiles, see *Cindulae*, 15; 19, n. 2.
Shippe, John, 379, 400.
Shirborne, Shirburn (Oxon), stone from, 196, 199, 379, 380, 381, 382, 401, 402, 403, 404, 405.
Shoares, sewers, 329.
Shodd scholles (shovels), wooden shovels shod with iron (see *Tribulum ferratum*), 264.
Shorne or Schorn, master John, his tower, and chapel, 292, 380, 382, 384, 402, 411, 412, 415, 417, 422, 423, 430, 431, 432, 459, 460, 461, 464, 465, 466, 472, 481, 482, 504, 585.
Shottesbrook (Berks), 188, 200, 201, 211.
———Wood, 189, 194, 197, 200, 208, 210, 211.
Shoutta, see *Shuta*.
Shovyggefold, William of, plasterer, 103.
Shrewsbury (Salop), castle of, 6.
Shrewsbury, earl of, 281.
———George earl of, 461, 463.
———John earl of, money from lands of, 377, 378, 379, 380, 381, 399, 400, 401, 402, 404, 405.
Shropshire, 33, 45, 71.
Shugeth, Richard, labourer, 316.
Shurburn, captain, 309.
Shuta, shouta, shute, a "shout," a vessel of burden that plied on the Thames, 117; 124, n. 32; 126, n. 42; 164, n. 110; 218 *bis*.
Shyndon, Nicholas, 518, 523.
Sibille, Abraham, 406.
Sibton, Geoffrey, glazier, 143, 164.
———Richard, glazier, 142, 164.
Sicare, for *secare*, to cut up, to saw boards, 99, n. 41; 106, n. 200.
Sicily, the island of, 85.
Sideless, open at the sides, 469, n. 74.
Sidenor, Richard, S.T.P. canon, registrar of the Order of the Garter, 411; arms of, 467.
Sigismund, the Emperor, 375, 396.
Siherd, John, mason, 132, 160.
Silvester, J., 56, 71, 77.
Silvestre, John, labourer, 132, 161.
Silyng, ceiling, 239, 240, 245.
Simon of Winchester, master, 37, 46.
Simon the carpenter, master, 35, 36, 40, 45, 46, 53, 55, 56, 63, 64, 71, 73, 75, 76, 77, 80, 81; called Simon of Windsor, 45.
Simon the chaplain, 47, 57, 58, 71, 78.
———the mason, 122.
———the smith, 142, 163.
Simpson, Rev. W. Sparrow, 466.
Sinninghall, John of, 138, 173.
Sircestre, John, sawyer, 397.
Sisul ferri, or *Fisul'*? see *Fisul'*, 216.
Sith, saint, image of, 469.
Sixtus IV, pope, 411, 466.
Skalkin, the painter, 340.
Skinke, James, glazier, 403.
Skopa; scopa is a broom, but here the context seems to point to a scoop for bailing out water, 124, n. 35; 126, n. 42; 170.
Skues, skews, stones forming the sloping heads or copings of gables, 125, n. 42.
Slingsby, Hannah, mason, 352, 366, 368.
———John, mason, 349, 351, 352, 366, 367, 368, 485, 486.
Slitware, apparently thin rails for a paling, 396, n. 30.
Slotta, a bolt (In . . . slottis vocatis boltis, 214, 215), 212, 213 *bis*, 214 *bis*, 215.
Slough (Bucks), 148, 156.
Slowe, Thomas atte, 222, 225.
Slyttyng worke, probably the same as Slitware, *q.v.* 498; 509, n. 28.
Smale, William, labourer, 132, 161.
Smert, John, 405.
Smirke, Robert, architect, 355.
Smith, Sir . . . 514, 522.
———Gerard, 449.
———J. T., 163.
———John, 312, 314, 315.
Smith or Smyth, William, 375, 378, 382.
Smyth, Alexander, 405.
———Henry, 402, 406.
———Henry le, 185, 189, 197, 200, 201, 206, 208, 210, 211, 222, 225, 248, 536.
———John, of Slough, 148, 156, 157, 165, 168.
———John le, 132, 135, 155, 160, 167, 189, 200, 201, 209, 211, 236.
———Ralph le, 120, 121, 122.
———Richard, 148, 150, 155, 165, 166 (*faber*), 167, 200, 211.
———Robert, 383, 398, 423, 468.
———Roger, 201, 211, 222, 225, 510, 536.
———Simon, of London, 405.
———Thomas, 236.
———William, 330, 395, 397, 399, 403, 405, 406, 508, 535.
———maister William, bisshop of Lincoln, 398.
Sneider, the painter, 340.
Snell, Nicholas, 405.

Snetzler, John, 449.
Snigge, Snyge, Sir George, 289.
Snoring, master Richard, 158, 170, 171, 172, 173.
Snotingheham (Nottingham), 8.
Snow, or Snowdon Hill, in Windsor Park, 364.
Soane Museum (London), 368.
Soane, Sir Hans (misprint for Sir John), 324.
———Sir John, architect, 355.
Soc, John, painter, 72, 77.
Soden oyle, boiled oil, 258.
Sodlat, see Sortelet.
Solarium, a solar or upper chamber, 102, n. 123.
Solomon, King, 487.
Somerey, John, carpenter, 91, 100, 101, 102, 103, 105, 106.
Somers, beams, as in Breast-sommer, a term still in use, 227.
Somerset, Charles, lord Herbert and of Gower, earl of Worcester, 281, 384, 457, 462, 463, 512.
———Elizabeth wife of, 384, 457.
———Henry, earl of Worcester, 256.
Somerset, duke of, 331.
Somerset and Dorset, sheriff of, 219.
Sonnibanke, doctor, canon, 495, 528, 535.
Sonning (Berks), 27, 139, 152, 162, 166, 240, 244, 402.
Sophia, the Electress, 421.
———the princess, daughter of King George III, 352, 353.
Sortelet barres, sodlat or saddle bars, 253; 262, n. 38; 263.
Soudours, soldering irons? 171.
Soule, John, 199, 211.
Soules, soles or sills, probably thick boards to keep the coals from falling forward, 155; 167, n. 240.
Sounds, the air-bladders of stock fish; cod-sounds, used for making glue, 131; 133; 161, n. 17; 162, n. 54.
South Downs, 6.
Southampton (Hants), bailiffs of, 39.
———castle of, 6, 9.
———county of, 113.
———sheriff of, 37, 41, 42, 58, 68, 79.
Southwark (Surrey), 251, 252.
———Suffolk Place in, 259.
Southwell Minster (Notts), 184.
Spain, arms of, 258, 260, 261, 532.
Spalatro (Dalmatia), Marco Antonio de Dominis, archbishop of, dean of Windsor, 500.
Sparrow, William, 454.
Sparsholt (Berks), 400.
Sparstone, some stone not identified, 187.
Specula, mirrors (there is an entry concerning "115 lookeyng glassis," in 1533, on p. 255), 188; 208, n. 28; 209, nn. 35, 41; 255.
Speed, John, 250, 280, 282, 307, 324, 484, 490.
Spencer, Francis, 316.
———(Spenser), John, 380, 402, 405.
Speres, perhaps spars to support floors, or "speres," boarden partitions (see Durham Account Rolls, Glossary), 197 *bis*; 210, n. 46.
Spheristerium, a tennis court, 285, n. 25.
Spitle Hill, near Windsor, 263.
Sponle, Sponley, Sponlay, John, master mason, 131, 136, 137, 157, 160, 169, 170, 171, 172, 173, 181, 182, 185, 193, 198, 201, 211, 217, 218, 496, 498.
Sponley, Sponlege, or Spoonley (Salop), 160.
Spratt, doctor, canon of Windsor, 386, 388.
Sprewse, Prussian, 251.
Sprigs, little headless nails, 176.
Spring Garden, 310.
Squier, John, mason, 132, 160.
Squirae, squares for the masons, 114; 124, n. 35; 126, n. 42.
Squire, Hugh, 345.
Squyer, John, principal carpenter, 375, 395, 397, 402, 404, 405, 508, 535, 536.
Staciones galearum, see Stolys, 470, n. 81.
Stade on the Elbe, 555.
Stadford, Stafford, 9.
Stafferon, Mr., 448.
Stafford (Staffs), castle of, 5, 8.
Stafford, Edward, duke of, Buckingham, 247, 462.
———Henry, earl of Wiltshire, badge of, 462.
———marquis of, 390.
———sheriff of, 38.
Staffordshire, Domesday Survey of, 2.
Stagium, a stage or floor in a tower, 67; 73, n. 7.
———a pew or raised floor for the Queen, with a door and lock, 138; 162, nn. 56—61; 374.
Stagmen, stannum, tin, probably for making solder, 73.
Staines (Middlesex), 1, 13.
Staines, William of, see William.
Stak' ferri, an iron "stake" to tether horses to? 405.
Stamford (Lincs), 27, 30.
———castle of, 5.
———Burleigh House near, 338.
Stampnum, stannum, tin (see *Stagmen* and N.E.D. under Solder, (1) earlier quotations), 86.
Stamyson nails, not yet explained, 179, 213.
Standen, John, 223, 226.
Standings, raised pavilions to view sports, etc. from, 249 *bis*.
Stanlake, William, 203, 212.
Stanley, dean, 489.
———Sir John, constable, 227, 228.
Stannum, stagnum, tin for solder, see *Stagmen* and *Stampnum*, 163, n. 100; 164, n. 108.
Stanton Holgate (Salop), castle of, 6.
Stapleton, stone from, 117, 125, 221, 225.
Stapleton, Sir Miles, 111, 123.
Staresmore, John, 405.
Stathern, Henry, 188, 196, 206, 208, 209, 219.
Staverton, Thomas, 236.
Stawell, William of, see William.
Staynour, Thomas, of Windsor, 396.
Stayre, Steyer, or Steyre, le, the stair, 230 *bis*; 231; 235, nn. 27, 31; 236, n. 33.
Stede, John, 536.
Stephen, King, 10, 13.
Stephen of Savoy, 36, 46, 64, 81.
———of Thurnham, sheriff of Berks, 24, 25, 29.
———saint, paintings of passion of, 420.
Stephen the glazier, of Wokingham, 511.
———the smith, master, 188, 208.
Stephens, Nathaniel, 471.
Stevenson, J., 8.
Stewart, house of, 586.
Stewart, Mr., altarpiece by, 426.
Stewart Sovereigns, arms of, 280.
Stewes, les, the hot baths, 194; 196 *bis*; 208, n. 34; 209, n. 45 *bis*; 223.
Stey-barris, stay-bars, 405.
Steyllyng, stelyng, steeling, *aceratio*, *q.v.*, 263, 264.
Stickers, paire of, seemingly a set of trackers, 447.
Stigand, archbishop, 3.
Stillicidium, a gutter or spout, 104, n. 150.
Stipides pro fabrica, usually one or two, in the lists of masons' tools, etc. 175, 214 *bis*.
Stockfish, salted and dried cod or other fish, so called from being beaten on a stock or from being hard like "stock" or wood, or from being likened to wood in the eating; it was sometimes called "Buckhorn," and it required the use of "Stockfisshe hammers" or "Betynghamers" to make it eatable (Durham Account Rolls, 971); in Norway it is now softened by means of a solution of potash, 133; 161, n. 17.
Stock lock, a lock, the outer case of which is a block of wood, 264.
Stoke, Walter de, 121.
Stokele, Gilbert of, see Gilbert.

Stokes, Daniel, canon of Windsor, 304, 484.
Stola, a stool, 190; 209, n. 35 *saepe*.
Stole chamber, stoole roome, *camera privata*, 250, 253, 254, 263, 315 *ter*, 321, 326, 329 *bis*.
Stoles, Stolles, stools (joined), joined or joint stools are made of parts fitted together by a joiner, 263, 265, 513.
Stolys, stools or stands for the carved busts, helms, and crests of the knights, placed over the stalls (*staciones galearum*, 470, n. 81), 381 *bis*, 405, 432.
Stone, John, master mason, 345.
———Mr., 295.
———Nicholas, master mason, 300.
Stoneden (probably in Berkshire), heathstone from, 201, 211.
Stone hanges, stones with crooks in them for vertivells to work on, 264.
Stonewelle, William de, 102.
Stonhole, Thomas, 395.
Stooles (of windows), the sills, etc. at the bottom, 387.
Stoping, mending holes in broken windows; pointing walls, 262, nn. 37, 87; 321.
Stoping, stopping or giving the last coats of paint after priming, 258.
Storea, a mat (a word used by Cæsar), 396, n. 24; 511, n. 63.
Storgeon, John, of London, ironmonger, 263.
Storrap (stirrup), a support for a gutter, 265.
Story, John, 249, 251.
Stow, John, 98, 128, 280, 282.
Strakes, iron plates nailed on to the felloes of cart or waggon wheels, 172.
Strange, George lord, banner of, 445.
Stratford, Mr., 522.
Streeter, Robert, serjeant painter, 315, 316, 319, 320, 321, 329.
Strelley, Sampson of, see Sampson.
Strockhede nayles, not yet explained, 264.
Studdart, Mr., 468.
Sturgeon, Dan Nicholas, canon of Windsor, 501, 509.
Sturmy, Stormy, Henry, 154, 155, 167, 175.
Sudbury, William, 496, 508.
Suen, a Domesday tenant, 5, 9.
Suffleti, bellows, *par suffletorum*, 176, 177 *bis*, 214 *bis*.
Suffolk, county of, 113, 116, 123, 125.
———Domesday Survey of, 5.
Suffolk, Charles duke of, see Brandon.
———countess of, see Villiers, Barbara.
———duke of, 463.
———earl of, 112, 123 (see also Howard).
Suffolk Place, Southwark, 259.
Sugget, Robert, 329.
Sulliva, a beam, prop (Fr. *solive*), 119, n. 1.
Summa, a pack-horse load, see Burdon, *Pondus*, 72; 523, n. 21 *saepe*.
Summa clavorum, a horse-load of nails, 403, 404 *saepe*.
Sunderland, lord, lodging of, 320, 322.
Sunninghill (Sonnynghull), Berks, 378, 399.
———lord of, 120.
Superacuere, to sharpen, 169, n. 2.
Sup^{l}, superficial, 392 *saepe*.
Supper, the Last, 426.
Surfletstore (? Surfleet, Lincolnshire), 199.
Surrey, county of, 113, 116, 125, 291.
———sheriff of, 16, 19, 22, 33, 44, 53, 58, 75.
Surrey, earl of, 463.
———Henry earl of, see Howard.
Suspiral, a ventilating and settling tank, 258.
———house, a shed for a suspiral, 257, 258.
Sussex, county of, 113.
Sussex, earl of, 281.
Suthwik, John, 156.
Sutton, William, labourer, 132, 161.
Swags, wreaths fastened at both ends and hanging down in the middle, 580.
Swallowfield (Berks), 161.
Swanlond, Dan Simon of, 150, 166.
Swanne, Thomas, auditor of the Exchequer, 243, 398.
Sweteglad, John, carpenter, 90, 100, 102.
Sweyn the sheriff, 3.
Sydney, Sir Harry, 281.
Syeffe, read Syesse, size, 251.
Synciple, for sinople, sinoper, some red pigment (cinnabar or vermilion has been already mentioned in the same connexion), 197; 210, n. 47.
Syntbarbe, Mr., 258.
Syon (Middlesex), monastery of, 256.

Tabart, taberde, tabardes for a chapel roof (1526) are referred to in N.E.D., but not explained, 252; 262, n. 80; 496.
Table, *tabulum*, *tabula*, a table, a painting or sculpture, a reredos, 201 *bis*; 211, n. 59.
Tables, tablements, *tabulae*, *tabulamenta*, flat stones used in walls as string courses, etc. sold or made by the foot, 119, n. 1; 146; 165, n. 147; 166, n. 179; 194; 196; 207, n. 25 *saepe*; 208, n. 34; 496.
Tabulae, or *tabulae mensales*, boards to be placed on frames or trestles for tables, 188; 209, n. 35.
Tackets, *taketi*, tacks, small nails, 140; 162, n. 79.
Taillor, John, of Windsor, 395.
Talbot, a hunting hound, 476.
Talbot, George, lord steward, 460.
———Sir Gilbert, badge of, 462.
———Thomas, plasterer, 510, 524.
Talliacio, cutting through a wall for a chimney, 211, n. 57.
Tallyng, le, cutting up tree-tops for talwood, 380.
Talshid, tal-shide, a shide or piece of wood of prescribed length, round or split, for making into billets for firewood, 137; 138; 164, n. 119.
Talwod, tallwood, wood cut up for fuel (a rendering of Old Fr. *bois de tail*), bought by the thousand, 114; 116; 117; 124, n. 35; 125, n. 42; 523, n. 21 *bis*.
Talwych, Talworth, John, 143, 164, 165.
Taplow (Bucks), 321.
Tartaryn, a rich silken stuff, 395, n. 2.
Tasca, task or piecework, 19; 22, n. 32.
Taverner, Osbert le, 118, 123, 127.
Tawelwoode, talwod, *q.v.*, 264.
Tayler, George, "petticanon," 510.
Tayleur or Taylor, William, surveyor, 295, 307, 308, 510.
Taynton, Teynton (Oxon), stone from, 179, 180, 181, 182, 185, 186, 187, 196, 199, 205, 206, 207, 214, 215, 217, 218, 219, 378, 379, 380, 381, 382, 399, 400, 401, 402, 403, 404, 405; "vowtyng stone" from, 379, 382.
Taynton, Richard of, see Richard.
Tearme, term, a statue or bust like those of the god Terminus, representing the upper part of the body, ending below in a pedestal, 272; 273; 275; 279; 280; 285, n. 16.
Tebbott, Robert, carpenter, 350, 366, 367.
Tegula, Gilbert de, bailiff of Windsor, 40, 41, 53, 66, 76, 82.
Tegulae, tiles, 100, n. 74.
Templo Londoñ, Simon de, 43, 74.
Tenant in chief, "that holdeth of the King in Right of his Crown" (Cowel, in N.E.D.), 2.
Terrare, to lay earthen floors, 22, n. 26.
Teryng, le, tarring? 223; 226, n. 40.
Teynton, see Taynton.
Thame, Adam of, see Adam.
Thames, river, 4, 6, 10, 13, 16, 20, 113, 116, 117, 124, 125, 126, 233, 239, 244, 280, 307, 322, 330, 332, 405, 536.
Thetford (Norfolk), castle of, 7, 9.
Thomas of Brotherton, 95.

Thomas of Walsingham, 128, 160, 182, 205.
———saint, stone of, 496, 508.
———Sir Rhys ap, badge of, 462.
———the apostle, saint, 437; the unbelief of, 437, 438, 439.
———the carpenter, master, 31, 43, 44, 51, 62, 71, 74, 75.
———the lather, 185, 206.
———the mason, 71, 73.
———the painter, master, 35, 46, 56, 71, 77.
Thompson, Arnold, 328.
———E. M., 123.
———Isaac, engineer, 321, 345.
———Mr., auditor, 269.
———Thomson, Stephen, plumber, 508, 535.
Thornbury (Gloucestershire), 247.
Thorneywode, 397.
Thornhill, Sir James, 337, 368.
Thorold's Mount, see Peterborough.
Thorpe, B., 3.
Thorp, Richard of, 142, 163.
Thresshere, William le, 104.
Through assheler stones, through-stones, extending through the thickness of the walls, 290.
Thurgar, Ralph, 101.
Thurnham, Stephen of, see Stephen of.
Thurumbert, Aymo, 42, 52, 53, 56, 69, 70, 75, 76, 79, 83.
Ti, see ty.
Tickhill (Yorks), castle of, 7, 9, 24, 28.
———collegiate church of, 479.
———Honour of, 39, 47.
Tighe and Davis, 261, 262, 263, 282, 286, 303, 304, 344, 345.
Tilbury, John, carpenter, 132, 161.
Tiler, John, 508.
———Simon, 201, 211.
Tilere, a tile-layer, 163, n. 82.
Tilere, Elias, paviour, 141, 157, 162, 163, 186, 189, 207, 208.
Tilesherds, broken up tiles, 152; 162, n. 48; 229.
Tillare, Tiler, Robert, of Penn, 152, 166.
Tina, a large tub, see Tyne, 124, n. 36.
Tintern abbey (Monmouthshire), tiles from, 417.
Tippet, 469, n. 74.
Tipping, H. Avray, 346, 580.
Tirel, Ralph, 32, 44, 62.
Tirocinium, a tournament for new knights, 122, n. 27.
Titian, the painter, 340, 426, 468.
Todeni, Ralf de, 6, 9.
Toles, tools, 243, 398.
Tomson, Giles, bishop of Gloucester, and sometime dean of Windsor, monument of, 451.
Tonbridge (Kent), 34.
———castle of, 7.
Tonga, a tong (j magna tonge, 214 *bis*), now called a pair of tongs, 177, 214.
Tonnells, chimney pots, or perhaps built top parts of chimneys, 260.
Toralle, torrale, an oven or a kiln, 104, n. 153.
Torques, twists for binding scaffolds, 186; 217, 218 *bis*.
Torregiano, "master Peter Torrygan," the Italian craftsman, 483, 585.
Torse, a wreath, usually a crest-wreath, 303, n. 2; 474 *bis*; 477.
Torti postes, "twisted doorposts" (p. 53), 75, n. 50.
Tosti, earl, 1.
Toteberie (Tutbury), 3.
Totehale, Simon, 200, 211.
Touchstone, see Tutch, 404, 411, 418 *bis*, 419 *saepe*.
Tours (France), 29.
Towe, John, 223, 226.
Tractabiles (*pontes*), drawbridges, 119, n. 1.
Trails, see Treales, 414.
Trappa, trap-door, 99, n. 56.
Trasingtour, 223; 226, n. 34.
Trasour, the drawing office of the master mason, 133; 161, nn. 11, 24, 26, 27; 224; 226, n. 49.
Travers, Samuel, founder of the Naval Knights of Windsor, 522.
Traverse, a cross-ditch, 13, n. 3.
Traverse, a canopy, 443.
Traverse nails, not explained, 137; 149; 158; 165, n. 157; 176; 216.
Traves palicii, possibly "trays," wooden hurdles, 216.
Trays (for mortar), 131; 132; 160, n. 11.
Tre, Richard, brazier, 536.
Treales, trails, running patterns on cornices, etc., 260, 379, 380 *bis*, 381 *bis*, 401 ff., 427, 430, 532.
Trebuchet, for Dover castle, materials for and making of, 33; completed, 34; for Windsor Castle ordered, 34; payments for, 34; taken down and covered up, 33.
Trebucheter, the master, 33, 44, 50, 70, 75, 79.
Treilepe, Hugh, tiler, 102.
Treis, treys, see Trays, 169 *bis*.
Trematon (Cornwall), castle of, 6, 8.
Trenhale, George, 321, 323, 328, 329, 331.
Trent, river, 109.
Tresaunt, a passage, 374; 375; 395, n. 9; 508, n. 16.
Tresham, Sir Thomas, 377.
Tresilian, master John, the King's smith, 378, 399, 403, 406, 429.
Tresorie, Tresor, the treasury, 150, 151.
Treuga, truce; often in plural (class. Lat. *induciae*), 30, n. 34.
Trevor, Sir John, 287, 288, 289, 290, 291, 303.
———Thomas, 289, 290.
Treylicium, a trellis, 58; 78, n. 116.
Triangle, a press for silk copes, 375; 397, n. 31.
Tribuchetarius, a man in charge of a trebuchet, 79, n. 147.
Tribuchetta, a trebuchet or great catapult for discharging the largest stones (see also Trebuchet), 30, n. 32; 33; 45, n. 16.
Tribuli, probably thistles, as in Gen. iii, 18. *Tribulus* is gorst (gorse or furze) in some early glossaries (Henslow's Medical Works of fourteenth century, 1899, p. 262), 102, n. 102.
Tribulum, a shovel, 160, n. 11.
Tribulum ferratum, a shod shovel, 164, n. 127; 168, n. 249; 218.
Tribulum ferri, an iron fire-shovel, 190; 209, n. 35.
Triest, Anthony, bishop of Ghent, 485.
Triqueti, Baron H. de, 488.
Tristega, the word has many meanings; of these "bellframe" seems to be the most likely here, 511, n. 65.
Troparium, a troper or book containing the non-Gregorian or non-Scriptural parts of the Missal, *i.e.* the *tropes* or farsings of the Introit, etc. 77, nn. 99; 101.
Trowlathes, 188.
Tuallia, tuella, linen cloths laid on the altar, 76, n. 65; 77, n. 101.
Tunder or Tundor, apparently a "tunnel" or funnel, 117; 124, n. 35; 126, n. 42.
Turbert, Eymo, 77, see Thurumbert, Aymo.
Turner, Tournour, John, 116, 125.
———John, joiner, 315, 316, 319, 320, 321, 322.
———Thomas, 312, 315, 316.
Turpyn, John, 378, 399.
Turrewyttes, turrets, 267.
Turvey, John, 219.
Tutbury (Staffs), castle of, 2, 3.
Tutch, Touch, short for Touchstone, black marble, originally a black stone used for testing gold, 343, 344.
Tvystes, twists, 511, n. 55.
Twayt, Thewayte, Richard, 206, 207.
Tweed, river, 5.

Tyle, Thomas, the King's butler, constable of Windsor Castle, 221.
Tyler, Thomas, 236.
Tylere, Robert, tiler, 222, 223, 225, 226.
———William, 135, 236.
Tyne, *tina*, a tub having two longer staves with holes for a stang, to be carried by two men, 126, n. 42; 160, n. 11; 168.
Tyne, river, 6.
Tynemouth (Northumberland), 12.
Tynker, Thomas, 498, 509.
Types, Tipes, small cupolas or domes (N.E.D.), skylights, 255, 273, 298, 409.
Tyrel, Ralph, see Tirel.
Tyrwhitt, the Rev. the Hon. L., canon of Windsor, 243.
Tysseburt, Hubberd, of Windsor, 251.
Tywell, Ailwin de, bailiff of Windsor, 74.

Uffington, John of, carpenter, 132, 160.
Umbrevill, William, mason, 150, see also Wymbrevill.
Unburned playster, probably plaster that had been used for floors, etc. and was to be reburned for future use, 251.
Under pynning, repairing defective foundations and lower courses, 249, 250, 296 *bis*.
Underore, 89, 97.
Underore, John, mason, 101, 105.
Upnor (Oponhore, Uponore), 96, 97.
Upnor, Walter of, see Walter.
Upton (? Berks), 378, 399, 402.
Urbino, Guido duke of, 462.
Ursula, saint, image of, 469.
Urswick, Dan Christopher, canon and dean, 383, 385, 416, 421, 455, 456, 467, 468, 478, 498, 499, 500.
———arms of, 416, 455, 464.
———chantry chapel of, 416, 456, 464, 516, 517.
Urtices, *urticae*, nettles, 103, n. 136.

Valois, Philip of, King of France, see Philip.
Valta, a vault, 207, n. 22.
Van Castell, Giles, carver, 378, 399, 429, 430, 446.
Van Dyck, Sir Anthony, the painter, 339, 340, 564.
Vance, Mr., 522.
Vanderhoof, Jacob, painter, 316.
Vanderstraine, John, carver, 318, 319, 327, 551.
Vanga, a spade, 160, n. 11.
Vangrove, Dirike, carver, 378, 399, 429, 430, 446.
Vannpstall, Lewis, carver, 318.
Vasari, 484.
Vascon Rolls, see Gascon, 56.
Vascony, 395.
Vates, perhaps vats or tubs to fix scaffold poles in, 169.
Vaughan, master, 398.
———Sir Thomas, 243.
Venice, 555.
———St. Mark's steeple at, 281.
Venniz, John de, 35; 45, nn. 32, 33.
Ventes, holes or openings of some sort, perhaps chimneys (see English Dialect Dictionary), 270; 275; 284, n. 14; 285, n. 25.
Vere, John de, earl of Oxford, badge of, 462.
Verge, some measure of cloth; Ducange quotes, under *Virga*, "Dix Vergues ou aulnes de drap bureau," 235, n. 15 *saepe*.
Vermaille, the colour of the red dye from the kermes insect or from cochineal, hence the name of vermilion, 235, n. 15 *bis*.
Vermelon, vermilion, 197; 210, n. 47.
Vern', Vernes, Verne, windlass; mid. Eng. *verne*, see Fernes, 172, 177 *bis*.
Vernantissimum, most fresh and beautiful, "rare and refreshing," 84, n. 333.
Vernis, Vernyz, varnish, 172, 176.
Verrer, Edward le, 35, 45, 71.
Verrina, the glazing of a window, 81, n. 184.
Verrio, Seignior Antonio, 311, 317, 318, 320, 322, 323, 324, 325, 328, 329, 337, 338, 339, 345, 346, 352, 485, 563, 564, 565, 566, 584, 585.
Vertegris, verdigris, 197; 210, n. 47.
Vertivel, or vartiwell, the eye in which the crook of a gate or door works; "Crookes vartuails and bands" occur in 1763 (Peacock's Glossary), 86, 87.
Vertue, Robert, master mason to King Henry VII, 586.
———William, freemason, contractor for quire and lady chapel vaults, 384, 385, 460, 461, 463, 472, 481, 482, 489, 586.
Vesci, Isabel de, 94.
———John de, 94.
———the lady de, 94, 103, 108, 110, 111, 119, 121, 122.
———William lord de, 94.
Veteri Ponte, Robert *de*, see Vipont, Robert.
Vice, a winding stair (Fr. *vis*, a screw, whence also "vice," the implement), 167, n. 241; 212, n. 61; 255; 260; 509, n. 30; 513; 532.
Victoria, princess, daughter of King Edward VII, 574.
———the princess, see Victoria, Queen.
———Queen, 369, 370, 371, 414, 429, 452, 456, 460, 466, 486, 487, 508, 563, 566, 567, 571, 573, 574, 584.
Victoria and Albert Museum, South Kensington, 485.
Vigrans, William, 107, 119.
Vill, *villa*, in Domesday a small collection of houses, later a town or large village, *villa mercata*, 1; 3, n. 9.
Villein, *villanus*, a husbandman, one who holds lands by a base or servile tenure, 1; 3, n. 16.
Villiers, Barbara, countess of Suffolk, 346; lodgings of, 316, 326.
Vinarium, a vineyard, but we should here read *vivarium*, a fishpond, 204, n. 4.
Vineator, a vine-dresser (read *vineatoris*, p. 219), 219.
Vintdeñs, Roger, 71, 80.
Vipont, Robert, 25.
Virgate, *virgata*, a yard land, being the fourth part of a hide, or about 24 acres, 1; 3, n. 9.
Viscum, glue, 164, n. 122.
Viva haga, a quickset hedge, 45, n. 29; 83, n. 242.
Viz, a vice, *q.v.*
Voc, unexplained, 290.
Void, William ate, 89, 100.
Vossius, doctor, canon of Windsor, 388, 495, 521.
Vosura, *vousura*, vaulting, 162, n. 45; 166, n. 186; 167, n. 245; 168, n. 255.
Vowtyng stone, stone for vaulting, 379.

Wadhurst, Martin of, 116, 125.
Waga (of lead), a wey, now from 2cwt. to 3cwt. of different things, 165, n. 161.
Wager (of lead), *wagera*, probably the same as *waga*, *q.v.*, 144; 159; 162, n. 65.
Waiera, a urinal; *Hec pissina*, Anglice, a wayir (Wright-Wülcker, 800, 15), 120, n. 7.
Wainscot, old Dutch *waeghe-schot*, wall-boarding; hence oak board or any oak (no connexion with *wagen*, a wain), 216.
———"right" and "deal," 329.
Wakk, walk, 262, n. 89.
Walea, an earth-wall or embankment, 288.
Waleraund, John, 113, 114, 116, 117, 118, 124, 128.
Wales, lord president of, 281.
———prince of, 123, 443, 476, 522.
Wales, the red dragon of, 455.
Walesby, master William, 498, 508.
Walgrave, lord, 329.

Walingaforde, Walingeforde, see Wallingford.
Walker, Sir Nicholas, 514, 522.
Wallingford (Berks), 8, 9, 259.
———castle of, 4, 5, 6, 8, 23, 24, 28.
———treaty of, 13, 15.
Wallis, John, of Salisbury, bellfounder, 528, 535.
Walse, John, goldsmith, of London, 395.
Walsingham, Thomas of, see Thomas.
Walter, Hubert, bishop of Salisbury and archbishop of Canterbury, 24, 25, 28.
———Nicholas, 510.
———Richard, carpenter, 509, 511.
———Richard, plumber, 237, 396.
———son of Other, 1, 3.
Walter of Burgh, 34, 35, 45, 52, 55, 61, 62, 70, 73, 76, 79, 80, 83, 496.
———of Hatfield, 19.
———of Upnor, 24, 28.
Walters, H. B., 536, 555.
Waltham (? Bishops, Hants), 400.
Waltham, John, glass painter, 142, 163.
Walton (Suffolk), castle of, 19.
Walton, Nicholas, 232.
———Thomas, controller, 227, 234.
———William, glass painter, 141, 142, 163.
Waltresdene, heathstone from, 200, 211.
War, engines of, used in sieges of Dover, Bedford, Windsor, and Berkhamstead castles, 33.
Ward, Lawrence, 200, 211.
———Sir Richard, 287, 288, 303.
Warda nova, the upper bailey (called "*superior custos*," 225, n. 10, and "*interior custodia*," 224, n. 8), 199, 220.
Wareham (Dorset), 2.
Wargrave (Berks), 22, 76.
Warham (Dorset), castle of, 2, 3, 5, 9.
Wariner, John le, 107, 119.
Warner, Alan, 186, 207.
Warre, doctor, provost of Eton, 243.
Warren, Sir William, 319.
Wars of the Roses, 237.
Warwick (Warwickshire), 241, 243.
———castle of, 5, 8, 13.
Warwick, earl of, 112, 123, 281.
Warwickshire, sheriff of, 39, 420.
Waryn, William, carpenter, 139, 162.
Waterbord, 510, n. 49 *bis*.
Watere, Ralph atte, 218.
Waterflower, a conventional flower, 474—477 *saepe*, 495.
Waterloo, the victory of, 566.
Watertable, a course of flat stones projecting from a wall to throw off the water, a string course, 239, 296.
———something fixed by a plumber, 508, n. 15.
Waterton, Sir Hugh, constable, 227.
———John, constable, 228.
Watkin, Sir David, 296.
Watton (Yorks), Gilbertine priory of, chapter house at, 497.
Waunter, James le, 40, 41.
Waynflete, Dan William, bishop of Winchester, 238.
Webb, Harry, carpenter, 499.
———old, 535.
———William, carpenter, 448.
———William, glazier and painter, 392, 393, 394.
Weedon, Mr., 309.
Weekes, Wickes, Henry, 295, 298.
Welle, John atte, 190, 209.
Welles, Robert of, 94.
Wellesley, Hon. and Very Rev. Gerald, dean, 460, 492, 493.
Wellington, duke of, 355.
Wells (Somerset), clock at, 153, 167.
Welot, Whelot, Wilot, Wylot, John, 186, 189, 191, 193, 197, 198, 200, 202, 207, 208, 209, 210, 211.
Welsh Marches, 6, 27.
Wendlingburgh, Robert of, see Robert.
Wendover, Roger of, see Roger.
Werde, le, meadow called, 381, 382, 404, 405, 406.
Werkeman, Richard, 200, 211.
West, Benjamin, painter, 389, 390, 426, 427, 429, 466, 471, 472.
———master Nicholas, dean of Windsor, 472, 481.
West Country, subjugation of, 5.
Westerham, John, see Westram, John.
Westmacott, Sir Richard, sculptor, 364, 365.
Westminster (Middlesex), 42, 55, 66, 69, 72, 82, 83, 90, 118, 120, 127, 129, 137, 138, 139, 141, 142, 143, 160, 162, 163, 164, 166, 170, 174, 180, 202, 204, 214, 215, 528, 536.
———dean and chapter of, 484.
Westminster (Middlesex), abbey of, 1, 3, 19, 71, 479, 480, 481; abbot and convent of, 478, 479, 480; abbot of, 205; chapter-house of, 466; church of, 75, 228, 242, 305, 452, 478, 490, 585; coronation chair in, 73; George, abbot of, 479; Henry VII's chapel in, 452, 463, 479, 489, 586; lady chapel of, 247, 479; sub-prior of, 56, 77.
Westminster, palace of, 18, 163, 221, 246; hall of William Rufus in, 53, 305; St. Stephen's chapel in, 57, 77, 141, 163, 446; star chamber at, 478.
Westminster, Edward of, see FitzOdo, Edward.
———William of, see William.
Westram, John, mason, 132, 134, 140, 144, 145, 160, 162, 164, 498.
Wharf, a terrace, 249; 250; 251; 261, n. 21; 262, nn. 33—35; 280; 579; 584.
Whatele, John, carpenter, 231.
Whateley, Wheatley (Oxon), stone from, 114, 116, 117, 124, 125, 126, 150, 178, 179, 180, 181, 182, 185, 186, 187, 196, 199, 205, 206, 207, 212, 213, 214, 215, 217, 218, 219.
Whenhale or Whetenhale, stone, 137, 149, 171.
Wherwell (Hants), 184.
Wheteley, John, carpenter, 396, 508, 511; William son of, 396, 511.
White, Alexander, plumber, 308.
———Nicholas, 303.
Whitehall (Westminster), 256, 302, 305, 308, 310, 313, 555, 580.
Whitehors, Walter, 150, 151, 153, 159, 166, 167, 223.
Whitelocke, Bulstrode, constable, 302, 307.
Whitmore, W., bellfounder, 528.
Whittle, Henry, 200, 211.
Whyte, John, 236.
———Thomas, 221, 225.
Wichewode, John, 135.
Wichmere, Wychmere (in Windsor Forest), manor and park of, 180, 184, 204, 205, 220, 221.
Widvile, lady Margaret, 468.
———Queen Elizabeth, see Elizabeth Widvile, Queen.
Wight, Isle of, 6, 12.
Wighthill, Walter of, 117, 125.
Wigmore (Herefordshire), castle of, 6, 9.
Wildbore, captain, 532.
Willement, Thomas, 412, 414, 416, 421, 428, 429, 457, 458, 462, 466, 467, 471, 566.
William and Mary, time of, 580.
William I (the Conqueror), King, 1, 3, 4, 5, 6, 7, 8, 9, 10, 12, 544, 573, 583, 587.
———II (Rufus), King, 2, 3, 10, 12, 13, 52.
———III, King, 330, 338, 416, 584.
———IV, King, 361, 364, 369, 389, 421, 471, 486, 548, 565, 566.
———duke, see William I, King.
William, surveyor, 24, 28.
William of Auberville, 69, 83.
———of Careby, 206, 207.
———of Hadresham, 182, 218.
———of Hatfield, 202.
———of Horsend, 38.
———of Jumièges, 4, 5.

William of Lambeth, 180, 214, 215.
———of Mulsho, clerk, 178, 180, 181, 182, 184, 185, 186, 187, 188, 190, 193, 195, 197, 198, 204, 205, 207, 209, 210, 217, 218, 219, 220.
———of Newark, 163.
———of Passelewe, 37.
———of Rughedon, 32.
———of Saundreden, 158, 176.
———of Staines, 32, 44, 60, 62, 70, 79, 102.
———of Stawell, chaplain, 58.
———of Windsor, 18, 19, 20, 21, 22.
———of Wykeham, 158, 159, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 188, 190, 193, 195, 197, 204, 205, 206, 208, 210, 212, 213, 214, 215, 216, 217, 218, 219, 220, 223, 540, 547.
William Rufus, see William II, King.
William the bishop, 3.
———the carpenter, 103, 105, 121, 396.
———the carter, 102.
———the clerk, 43, 62, 70; see Broc, William del.
———the earl, see FitzOsbern, William.
———the "kerver," see Berkeley, William.
———the King's painter, monk of Westminster, 42, 56, 57, 66, 71, 72, 77, 78, 82, 496.
———the smith, 101, 102.
———the vintner, 24, 27, 28.
Williams, Matthew, joiner, 315, 316, 319, 320, 321, 322, 328.
Williamson, 313.
Willis and Clark, 236, 470.
Willoughton (Lincs), 30.
Wilot, John, see Welot.
Wilsford (Lincs), stone from, 196, 206, 207.
Wiltshire, 162.
———sheriff of, 219.
Wiltshire, John earl of, money from lands of, 377, 378, 379, 380, 381, 399, 400, 401, 402, 404, 405.
———Thomas earl of, see Boleyn.
———the lady, 256, 264.
Winchelsea, William of, carpenter, 125.
Winchester (Hants), 27.
———castle of, 4; hall of, 52, 53.
———cathedral church, arms of, 490.
———Peace of, 23.
———Simon of, see Simon.
Winchester, bishop of, 280, 281, 479.
———bishopric of, 36, 39, 46, 76.
———Brian bishop of, 426.
———the marquess of, 266.
———St. Mary's college, 195.
———William of Wykeham, bishop of, see William.
Windesores (Windsor).
Windlesore (Windsor).
Windows, "low-side," 79, 222.
Windrush (Glos), stone from (Wynrisshstone), 379, 400, 485, 486.
Windrush cornice, probably of stone from Windrush in Gloucestershire, which is on the same Great Oolite formation as Ancaster in Lincolnshire, famous for fine stone, 485, 486.
Windsor (Berks), *passim*.
———bailiffs of, 34, 35, 39, 40, 41, 42, 45, 48, 49, 52, 53, 56, 59, 60, 61, 63, 64, 65, 68, 69, 70, 73, 74, 76, 77, 78, 79, 80, 81, 82.
———bishop of, see Austin.
———bridge, 239, 307, 378, 523.
———Castle of, *passim*.
Windsor not the same as the "Windesores" of Domesday Survey, 1; King's court first held at, 2; noticed in Domesday Surveys of Clewer and Drayton Parslow, 2; early notices of, 4; original disposition in earthwork stage, 10–11; planned from first on existing scale, 11; early suggestion of buildings in 1111, 12; no trace of earlier fortifications, 13; work upon King's houses mentioned first in 1161–2, but a *custos* as early as 1130–1, 15; documentary sources in twelfth and thirteenth centuries, 15, 25; wall about Castle building in 1171–2, 1172–3, and 1173–4, 16; works of King Henry II, 17; masonry defences probably planned by Ailnoth the engineer, 19; further work upon King's houses in 1182–3 and following years, 18; men employed in twelfth century, 19; condition of Castle in 1189, 23; besieged in 1193, 23, 24; repairs consequent on the siege, 24; dispute as to custody of Castle, 25; great siege of 1216, 26, 27; clerks of works at close of twelfth century, 27, 28; repairs necessitated by the siege, 31; large expenditure on works of Castle in 1223–4 and 1224–5, 31; probable completion of the masonry defences, 32; building of the towers and wall of the west front, 33; provision of funds for works, 35—43; lodgings for King and Queen with chapel and grass plat ordered in 1240, 35; new tower built near great tower, 1244 × 1247, 38; ditches enlarged, 50; directors of works and chief craftsmen in thirteenth century, 70—72; materials used and purchased *temp.* King Henry III, 72, 73; documentary sources *temp.* King Edward I, 85; pay of workmen and cost of materials, 86; strengthening of the Castle with brattices, barriers, and other engines on account of the perturbation of the kingdom (1321), 91; inquisition as to state of Castle taken in 1327, 107; tournament of 1343–4, 111; and Adam of Murimuth's accounts of, 111, 112; founding of the Round Table (1343–4), 112; purchases of materials for and payments of workmen on, 114—118; foundation of the Order of the Garter (1348), 129; establishment of the College instead of chaplains, 129; beginning of college chapel, 129; works under the surveyorship of Richard of Rothley (1350–51): the refitting of the chapel and building of the revestry and chapter house, 129—136; rates of wages, 132; works under Robert of Burnham (1351–54): the finishing of the chapel and chapter-house, and building of the warden's and canons' lodgings, the cloisters and erary, etc. works in High tower and on the clock, 136—159; payments to workmen, 157; works under William of Wykeham (1356—1361): completion of canons' cloister and of works in High tower, and beginning of reconstruction of the royal lodging, with the building of the new outer gate and the belfry, and works in middle and outer baileys, 178—184; works under William of Mulsho (1361–65): reconstruction of the royal lodging, with the kitchen and its offices, 184—195; works under Adam of Hartington (1365–77): erection of buildings on east and south sides of upper bailey, painting of La Rose tower, enlargement of the Black tower, raising of Gerard's tower, building of a new gate between them, and of another beside the White tower, purchase of the great alabaster reredos for the chapel of St. Edward and St. George, 195—204; earliest known drawing of, 233; Hoefnagle's drawing of, 279; Speed's engraving of, 280; Gerard's view of, 280; description of by John Stow, 280; Hentzner's description of, sources of, 280; Norden's surveys of (1607), 291–5; survey of defects in Castle made in 1629, 296; topography of in 1629, 298—300; rebuilding of the King's, Queen's, and duke of York's lodgings (from 1674), 312, etc.; scheme for alterations in *temp.* King William III, 330; description of Kip's view (1709), 333–5; description of the Round tower and State Apartments by George Bickham, jun. (1742), 335—341; proposed mausoleum and monument to King Charles I, 342; works carried out by Sir Jeffry Wyatville

(1824–30), 356–7, 361–5; summary of successive changes in, 583–4.

ALBERT MEMORIAL CHAPEL.
Built by King Henry VII as a Lady chapel on site of chapel of King Henry III, 246, 478, 480; proposed removal of King Henry VI's remains into, 478; preparations for, and objections raised to, 478; agreement to translate King Henry VI's remains to Westminster, 479; description of the Lady chapels, 480; King Henry VII's tomb begun in, 481; contract for the vault (1511), 481; grant of to Cardinal Wulcy, 482; making and description of the Cardinal's tomb, 482, 483; conversion of the Cardinal's tomb into that of King Henry VIII, 482, 483; sale of the metalwork of the tomb, 484; proposed removal of the chapel for a mausoleum to King Charles I (1678), 485; called "Henry the Eighth Chapell" in 1680–2, when plasterers' work and stonework were performed in it, 321, 485; ceiling and walls painted by Verrio, and King's arms in gilded by Coussin (1682–4), 323, 485; grey marble colouring on walls, etc. (1686–8), 329; payments to Verrio for painting walls, etc. (1686–8), 329, 485; description, by Pote, of Verrio's ceiling, 485; repairs to by Wyatt, 485; construction of royal vault under (1810), 486; description of the royal vault, 486; fate of the marble work of King Henry VIII's tomb, 486; proposed conversion into a chapter house for the Order of the Garter, 486; preparations for, 486; conversion of into the Albert Memorial chapel, 487; description of as such, 487; monuments in, of the Prince Consort, the duke of Albany, and the duke of Clarence and Avondale, 488; description of the exterior, 488; description of the gallery or passage at west end of, 488–9.

ALMONRY.
Work upon in 1184–5, 18; repair and rebuilding of, 54; probable site of, 54, 59, 87; almonry close (1296–7), 87.

ALMONRY TOWER.
Probably the tower on west wall south of Clewer tower, 59, 87; roof mended (1322–3), 92; called "aumerietour" (1344–5), 110; called "aumonrytour" and "trasingtour" (1394–5), 223; called "le Amener is Towre" in bishop Beauchamp's patent of 1475, 376; called "Garter's tower" by Ashmole, 529; description of, by Sir William Dugdale, in 1677, 529; in a ruinous condition when restored by Salvin in 1860, 529; structurally the tower built in 1227–30, 529; description and present state of, 529, 530.

ANNE'S TOWER, THE LADY, see Prince of Wales's tower.

ANTE-THRONE ROOM, see King's Privy Chamber.

ASTELRY or carpenters' shop.
Purchases for (1295–6), 89.

AUDIENCE ROOM, the (in 1913), 574.

AUGUSTA TOWER.
Called in survey of 1629 "the crackt tower on the south side next the Little Parke," 296, 297, 300; present state of, 577.

AUMONRYTOUR, see Almonry tower.

BALL ROOM, see Queen's Gallery.

BARNER'S TOWER, see Maunsell tower.

BATTERY, THE.
Repair of ordered (1670), 308; position and removal of, 309.

BEAUTY ROOM (1742), see Queen's Pallet Chamber.

BELFRY, THE (in lower ward).
Stone and iron bought for (1359), 181; position and remains of, 184.

BELLS, see Clock and Bells.

BILLIARD GALLERY (in State Apartments).
Painted in 1686–8, 329.

BLACK CHAMBER.
Building with tiled roof (1310–11), 96.

BLACK ROD.
Old bridge to office of mended (1536–7), 251; house of to be repaired, 269; shown in Hollar's view, 306; order for pulling down in 1671, 310; mention of in 1783, 353; swept away by Wyatville, 539.

BLACK TOWER (in upper bailey).
Walls of building and made good in 1367–8, 199, 202; making of carpentry of (1368–9), 200, 202; further masons' work in (1368–9), 200, 202; position of, 202; enterclose beside made (1392–3), 222; repairs in (1393–4), 223; "le teryng" of chambers in (1395–6), 223; called the "middle tower on the south side" in survey of 1629, 296, 299; clerk of the green cloth's lodging in, 297, 299; towers belonging to the green cloth to be repaired (1678), 318; masons' work on "the middle tower on the south side" (1678–9), 319, 327; painter working in "old greencloth tower" (1680–2), 321; now called the York tower, 576; present appearance of, 576.

BLENHEIM TOWER (on north side of upper ward).
Begun in 1806 and finished in 1807, 352; ceiling in painted by Matthew Wyatt (1809), 351, 352; note concerning, by Pyne, 352; Ashton's note upon, 364.

BLUE ROOMS, THE (in 1913), 575.

BOWES, THE.
The Norman bowes in the upper ward, 17, 97; posterns and sallyports, 89; first mentioned in 1238–9, 96; bowe in upper bailey, 96, 97; two bowes beside Queen's kitchen, 96; bowe towards the garden, 96; bowe towards Upnor, 96, 97; bowe by Clewer tower, 97: described, 529; various entries relating to bowes, 97; digging down of "the Way Towei that goes through the Sallyport" (1675–6), 314; the south bowe (in upper ward) described, 561, 562.

BRATTICE.
The new, 111.

BRATTICES.
Barriers and other engines made for defence of (1321), 91.

BRICK COURT, formerly (*temp.* King Edward III) the Little Cloister, *q.v.*
Works upon second story of (1676–7), 314, 325; plasterwork in rooms at (1676–7), 314, 325; paving of in 1677–8, 316, 325; passages in, paved (1679–80), 319, 325; arrangement of, 325; grand stairs built in by Wyatville, 363, 557.

BRICKWORK.
Bricks made at Windsor in 1440–1, 231, and in 1478, 239; ditch made about "le Breke Kylne" (1478), 239, 240; two stone walls built up *cum lapidibus coctis* called bricks in 1572, 268.

BRIDGES.
Repaired, 24, 42, 49; barriers and chains for, 49, 59, 86; across ditch at head of the outer bailey, 59; in middle bailey, 60; bridge towards garden, 88, 95; drawbridge in upper bailey, 91; seven bridges in 1327, 107; four drawbridges (1327) located, 108; three fixed drawbridges (1327), places of, 108; timber for palisade of a bridge (1357–8), 180; elms, etc. bought for "new bridge" (1363–5), 188; bridge beside "Wykamtour" rebuilt (1393–4), 222, 223; sand bought for (1394–5), 223; new bridge in lower bailey made (1439–40), 229; bridge in middle bailey made (1440–1), 231; "Robousbrug"

mended (1440–1), 232; new bridge made in middle bailey (1463–5), 237; old bridge to office of Black Rod mended (1536–7), 251; rebuilt in stone by Queen Elizabeth, 268, 271; remains of rubbish-gate bridge uncovered (1913), 587.

BRUNSWICK TOWER.
Built by Wyatville, 361; description of, by Ashton, 364; main floor of, 571; outward aspect of, 578.

BUILDING STONES AND MATERIALS USED IN.
Attractum (rubble), 72; brown sandstone, 545; chalk vaulting, 556, 561; corbeltables, 186; cune or quoin stones, 116; cune marchant, stones so called, 116; firestone, 561; *franca petra* (freestone), 20, 22, 72; freestones, 72, 252; granite, 546, 551; hardstone from Kent, 257; heathstone, 179, 180, 197, 231, 319, 351, 352, 378, 533, 534, 538, 540, 541, 545, 546, 559; heath stone, scappled, 178 (see also Collingley, Cranbourne Forest, Stoneden, Waltresdene); mahogany, 572; mosaic, 487, 488; Purbeck Mitchells, 323; ragstone, 138; Roman cement, 394; rustic ashlar, 342; satinwood, 574; sparstone, 187; squared stones (*lapides quadrati* or *excisi*), 15, 16, 20; stone "de paas," 146; vowtyng stone, 379, 382; Whateley skews, 116; yellow sandstone, 559; York paving, 352. (See also Abbotsbury, Alabaster, Barrington (Little), Bath, Bentley, Burford, Bustlesham, Caen, Careby, Cawodestone, Coade's artificial, Colchester, Collingley, Corsham, Cranbourne Forest, Eglemunt, Haselbury, Headington, Holywell, Kentish rag, Ketton, Merstham, Milton, Painswick, Portland, Purbeck, Quarr, Reigate, Roche, Shirborne, Stapleton, Stoneden, Taynton, Waltresdene, Wheatley or Whateley, Whenhale, Wilsford, Windrush.)

CANONS' BAKEHOUSE, BREWHOUSE, AND ROASTING-HOUSE.
Roasting-house mentioned in 1352–3, 151; tiles for its roof, 151; work on a certain porch beside it, 151; masons working on bakehouse and brewhouse, 151; carpentry of, 151; ironwork and roof tiles for, 151; finished about November, 1354, 151; ovens made in bakehouse, 151; nails for bakehouse walls and other ironwork for, 155; tiles for bakehouse, 156; cistern in bakehouse, 157.

CANONS' CEMETERY, 501.

CANONS' CHAPTER-HOUSE.
Probably part of an earlier building, 506; mats of twigs and bankers of tapestry bought for (1428–9), 506; windows of mended (1430–1), 506; work upon benches in (1462–3), 506; rebuilt apparently in 1477, 506; tapestry, etc. bought for (1478), 506; battlement of mended (1498–9), 506; converted into a dwelling-house after the Restoration, 507; destroyed in 1859, 370, 507.

CANONS' LODGINGS AND CLOISTER.
Site of, 145, 501; begun in 1351, 145, 501; old walls removed for, 145, 501; latrine for made, 145, 146, 501; masonry and stonework of, 146, 159; carpentry of done by contract, 146, 147, 159, 501; land hired for carpenters to work upon, 147; boards for roofing and plaster for chimneys and walls bought, 147; plasterwork and leadwork upon, 147, 501; materials for chimneys bought, 148; lathing and daubing of walls and painting of woodwork, 148; paving tiles bought for cloister (1354), 148, 501; purchases of keys and ironwork, 148, 149; lead for battlements of, 153; glazing of windows called "capiers," 156; cloister ceiling done by contract (1356–7), 179, 182; ironwork for finials in cloister, 179; chimney in built 1367–8, and another in 1368–9, 200; extensive works in, in 1415–16, 501; well and pump in, 503; regulations as to precautions against fires in (1635), 503; present state and description of, 501—503; other canons' houses, 507, 516.

CANONS' MILL.
Millstones bought for (1354), 137, 152, 155; cogwheels bought, 138, 152, 155; iron and ironwork for, 155, 157; brass collars for, 155; works upon, 158.

"CHAMBER AND CHIMNEY BESIDE OLD HALL" (in upper bailey).
Mentioned in 1237, 63; probable position of, 64.

CHANCELLOR'S TOWER AND LODGING (in upper ward), called later Gerard's tower and the Devil tower, and now King Edward III's tower.
Repairs to, and position of, 88; other repairs, 89, 95; stable by, 95; bridge beside, 95; called Gerard's tower in 1367–8, 200; walls of raised (1367–8), 200, 202; carpentry of made (1367–8), 200, 202; more masons' work in 1368–9, 200, 202; identification of, 202; stone step made in (1392–3), 222; called the round tower over or next the Rubbish gate in Survey of 1629, 296, 297, 299; octagonal tower west of built by Wyatville, 362; Ashton's note upon, 364; description of, 554, 560, 576; vaulted basement of, 560; outward appearance of, 576.

CHANCELLOR'S (OF THE GARTER) TOWER (in lower ward), see Maunsell tower.

CHANDLERY.
Charge for making, 41, 49.

CHAPEL (in lower ward).
King Henry I married at Windsor in 1121; first mentioned in 1165–6, and again in 1166–7, when shingles and laths were bought for it, 19; King's and Queen's seat in mended in 1187–8, 18; repaired in 1203–4, 25.

CHAPEL OF ST. EDWARD (in lower ward).
Ordered to be built in 1240, 35, 55, 374; images making for (1241), 35; works upon, 36; roofed in and covered with lead (1246), 37; painted (1247–8) and adjacent cloister finished, 38; dimensions and position of, 55; writ in 1243 as to high wooden roof, stonework, wainscoting and painting, leading, setting up of images, and building of bell turret, 56; lead bought, also oaks for works, scaffolding and colours for painters, 56; four chaplains to celebrate in, 57; books and ornaments bought for, 38, 57; bells for to be cast, 38, 57; galilee mentioned (1250) and barrier about it, 57, 93; more ornaments bought (1250–1), 39; round window, etc. in, 87; belfry mended, 87, 110; lead of roof new cast (1319–20), 92; prickets for candles bought (1319–20), 92; glass windows of great chapel, and joists above vault to be repaired (1327), 107; west front of, and ironwork of doorway, 409; converted into chapel of the Order of the Garter, 129, 130. (For later history see chapel of Our Lady, St. George and St. Edward.)

CHAPEL OF OUR LADY, ST. GEORGE AND ST. EDWARD.
Image of St. George for, 131, 374; making of new stalls, etc. (1350–1), 131—133, 138–9, 159, 374; pew for Queen in (1351–2), 138–9, 159, 374; roof renewed and new leaded (1352–3), 139, 159, 374; belfry upon, 139, 159; painted glass for windows, 142–3, 159, 185, 374; sanctus bell in, 156; iron lectern, etc. bought for, 159; wooden table or reredos bought for (1362–3), and painted in 1368–9, 186, 200; linen cloth bought for new table in, 188; alabaster table for bought at Nottingham, 199, 201, 203, 374; three bells bought for, 203; four great bells for, and a clock bell delivered (1375–7), 204; repair of under Geoffrey Chaucer (1390–1), 221, 374; vault repaired 1396, 224; high altar of, and its

reredos, 374; other altars in, 374, 375; image of Our Lady in, 374; doorway and tresaunt to vestry, 374; Easter sepulchre in, 374; almery before dean's stall in (1393–4), 374; candelabrum, etc. in, 375; *pulpitum* of and low altars, 375; ante-chapel, description of, 375; galilee, notes upon the, 375; paling about (1443–4), 375. (For later history see Albert Memorial chapel.)

Chapel of St. Mary and St. George (in lower ward).

Projected by King Edward IV, 237, 238; appointment of bishop Beauchamp as master and surveyor of works (1472–3), 238, 375; burial of King Edward IV in (1483), 240; finished by King Henry VII, 246; burial of King Henry VIII in (1546–7), 256; "kervers" and other carpenters impressed (1475), 375; patent *re* clearance of site of (1475), 376; directions of King Edward IV for, and provision of funds by (1475), 376, 377; accounts relating to building of, 377; stalls, making of the, 378—382; other woodwork in, 382; images in, 378; "vowtyngstone" for (1480), 379, 382; ironwork bought for windows, 379, 382; oaks and lead for (quire) roof, 379, 380, 382; enterclose of master John Shorne's chapel in, 380; coloured and plain glass for, 380; King's tomb, touchstone for the, 381, 382; timber and lead for "lez side ilez," 382; King's closet or chapel, ironwork for, 382; state of chapel in 1484, 382; removal into of body of King Henry VI from Chertsey, 383; partition at west end of quire, 383; resumption of chapel works, 383; chantries founded in, 383; works on the nave, 383; dates of quire aisle, and of nave and transept, vaults, 384, 450; directions in Sir Reynald Bray's will (1503), 384; contract for vaulting the quire (1506), 384; foundation of Urswick chantry (1507), 385; chantry chapel of William lord Hastings, 385, 420, 421; chantry chapel of doctor Oliver King, 385, 413; chantry chapel of master John Oxenbridge, 385, 415; vaulting of the crossing (1528), 385; memorandum as to pavement areas, 385; original arrangement of steps, 385; report as to condition of by Sir Christopher Wren (1681), 386–8; works in by King George III (1782–92), 348, 388—394; west window of nave, remains of old painted glass collected into, 389; new altarpiece erected, 389; lengthening of the quire stalls eastwards, 389; new organ given by King George III, 389; new organ loft built of Coade's artificial stone, 389; monument of King Edward IV, altered, 389; description of chapel, 407—465; plan of, 407; details of exterior, 407, 464, 465; "King's beasts," the, anciently on the pinnacles, 387, 408; consecration crosses, 408; south porch, 408; ambulatory or "walking-place," details of, 409; remains of King Henry III's chapel in, 409; master John Shorne's, now the Lincoln, chapel described, 410, 411; tomb or shrine of master John Shorne, 411; bishop Beauchamp's inscription, 412; description of quire aisle vaults, 412, 419; panel paintings of Kings, 414; Henry VI, King, burial place, tomb, and relics of, 414, 415; grave of Charles Brandon, duke of Suffolk (ob. 1545), 415; Urswick's chapel, enterclose from, 416; stained glass windows, described, 416, 421, 427, 429, 454; vestry, the, described, 417; Edward III, King, sword and picture of, 418; Edward IV, King, tomb, grave, and chantry chapels of, 376, 381, 382, 389, 418, 419, 421, 422, 427, 428; chambers over master John Shorne's chapel, 423; organ gallery, described, 424; quire, the, description of, 424; high altar and reredos, 425, 426; oriels of the royal pew, 427; iron gates of King Edward IV's chapel, 428; stalls, documentary history of, 378—382, 429—431; description of the stalls, 432—436; original arrangement of the stalls, 434, 435; carvings of the popeys, 436, 437; carvings of the stall-desks, 438—443; the baberies or misericord-carvings, 443, 473—477; carvings of the stall doors, 443; insignia of the Knights of the Garter, 444, 445; latten desk in quire, 446; *pulpitum*, note upon the, 446; organs, history of the, 447—449; transepts, description of the, 450; Della Robbia ware panels formerly in Bray chapel, remains of, 451, 452; nave, description of the, 452, 454; description of the nave vault, 454, 455; nave-aisles, description of, and of their vaults, 455; chapel of the Salutation, described, 456; chapel of Our Lady or Beaufort chapel, described, 457; wooden font in Beaufort chapel, 458; later font of Coade's artificial stone, 390; present font (1888), 459; iron box for offerings in the nave, 459; pulpit in the nave, 459; quire vault, contract for (1506) and description of, 460—462; crossing vault (1528), history and description of, 462, 463; chambers under west end of chapel, 464, 465; general remarks upon, 585–6; dynastic burials in, 586.

Monuments in:

King Edward IV (unfinished), 418; King Henry VI (destroyed), 415; brass of William Mugge, first warden (1380), 413; silver-gilt plate of Anne duchess of Exeter (1475) and Sir Thomas St. Leger, 383, 451; doctor Oliver King (1503), 413; George Manners lord Roos (1513) and the lady Anne his wife, 390, 451; brass of Robert Honywode, canon (1522), 451; Charles Somerset earl of Worcester (1526) and lady, 457; Sir William Fitzwilliams (1551), 452; Edward earl of Lincoln (1584–5) and wife Elizabeth, 410; Sir Richard Wortley (1603), 451; Giles Tomson, bishop of Gloucester (1612), 451; brass of Dorothy (1630) and William (1633) King, 413; Ralph Brideoake bishop of Chichester (1678), 452; [Henry duke of Beaufort (1699), removed to Badminton], 458; princess Charlotte (1817), 456; Edward duke of Kent and Strathearne (1820), 459; William earl Harcourt (1830), 460; Sir John Elley (1839), 460; Mary duchess of Gloucester (1857), 414, 460; Leopold King of the Belgians, 456; George V King of Hanover (1878), 459; Prince Imperial (1879), 452; Hon. and Very Rev. Gerald Wellesley, dean (1882), 460; Emperor Frederick of Germany (1888), 460; Christian Victor prince of Schleswig-Holstein (1900), 452.

Chaplains.

Chaplain first mentioned in 1155–6, 15; payments to four, 38, 58; increased to six, and later to eight, 39, 58; lodgings for, 51, 58; enlarged, 58; four chaplains for new chapel, 56, 58, 109; four chaplains for King's chapel in Windsor Park, 109; all eight chaplains to serve St. Edward's chapel, 109; replaced by college of twenty-four canons, 129.

Chaplains' lodging.

Timber bought for and house built in 1246–7, 38, 58; enlarged in 1251, 39, 58; position of, 58; chamber in chaplains' hall, 87; stable beside, mended, 93; new lodgings built for the eight chaplains (1337), 109; notices of chaplains' lodgings (1344), 110; houses opposite chapel rebuilt 1359–60, 181, 183.

Chapter-house of the Order of the Garter.

Site for cleared and foundations dug (1350), 134; walls building, 134, 135, 140, 159, 497; ironwork and stonework for doors and windows bought, 140, 498; wooden ceiling of made, 140,

498; tiles bought for floor, 140; walls limewashed, 141, 498; paved with tiles, 141, 498; painted glass windows made, 141, 142; windows glazed, 143, 159; now part of deanery, 497; description and size of, 497; unusual plan of, 497.

CHAPTER LIBRARY (in lower ward).
Position and description of, 520; originally built in 1415–16 as the vicars' hall, 520; mutilated through building of Horseshoe cloister, 520; converted into dwelling houses for schoolmasters of grammar and music (1550), 520; converted into the chapter library in or about 1693, 521; notices of various fittings for, 521; used as a place of private prayer during works in St. George's chapel (1788), 521; objects of interest in, 521.

CHARLES I, KING, PROPOSED MAUSOLEUM AND MONUMENT TO (1678), 342–4.

CHARLES II, KING, EQUESTRIAN STATUE OF IN UPPER WARD, 326.
Pedestal for, ordered to be made (1678), 318; designs, models, and figures in clay made for pedestal (1678–80), 319, 551; altering and painting form for pedestal (1678–80), 319; stonework for pedestal of (1679–80), 319, 552; bill by Grinling Gibbons for carving and cutting four white marble panels of the pedestal, and supplying marble for the two end panels (1679–80), 320, 551; bronze or brass image given by Tobias Rustat, 326, 551; cleaned with aquafortis and coloured (1702–7), 331, 552; removed by Wyatville to another place, 362; description of, 551, 552; mention of, by Celia Fiennes, 580.

CHESTER TOWER.
Called in survey of 1629, the "Tower over the boiling house" and the "Crackt Tower on the parke side," 296, 297, 300; called the "new greencloth tower" in 1679–80, when it was partly rebuilt by May, and masons' and bricklayers' work done in it, 319; painters' work done in the old and new greencloth towers (1680–2), 321; plasterer rendered and set chimneys and windows in the front rooms, and two partitions on both sides in the greencloth tower (1680–2), 321; masons' work done on the old stone steps going up into the greencloth tower and in several rooms in the same tower (1680–2), 321; rebuilt by Wyatville, 361, 363; Ashton's note upon, 363; present condition of, 578.

CHILDREN, THE ROYAL.
Lodgings of, 40; chamber and nursery built for prince Edward, with wainscoting and iron bars to windows, 64; lengthened 1240–1, 64; new two-storied lodgings, with chimneys, built for children in 1241, 64; hall and chambers of, repaired, 1256, 66; nurses' lodging wainscoted, 66; nursery, etc. mentioned, 110.

CHORISTERS' LODGING (in lower ward).
Building mentioned in 1489–90, 516; repaired by doctor Christopher Urswick, 516; at north end of Denton's Commons, 516; boys removed to chantry priests' houses (1550), 516; schoolroom for ordered to be amended (1550), 517; deprived of a home through destruction of old building in 1843, 517; used as schoolroom chamber under Urswick's chapel (1843–54), 517; choristers' school formed next organist's house (1854), 517; removed to houses against Castle wall, north of chapel (1871), 517; establishment altered, and boys removed to old Naval Knights' lodging (1891), 517.

CISTERNS, 89.

CLARENCE TOWER.
Called "the middle tower towards the Little Park" in Survey of 1629, 297; spicery in (1629), 296, 297; secretary for Scotland's lodging in (1629), 297; Wyatville's alterations in and Ashton's note upon, 363; features of back of, 554; present aspect of, 577.

CLERKS OF CHAPEL.
Two in 1313, 109; lodgings for, 109, 227; grant of Woodhaw as site for lodgings (1409), 227; new lodgings built for (1415–16), 228; lodgings of repaired (1443–4), 232; paling about and cellar of mentioned, 233.

CLEWER TOWER, 59.
Built in 1227 × 1230, 33, 50, 525; porch of cellar made and tiled (1310–11), 92; prisoners kept in, 92; bridge by, 108; roof of *Clewaretour* repaired (1357–8), 180, 183; honey and marble stored in (1392–3), 221; chamber of old hall of repaired (1433–4), 229; called the belfry tower in 1609, 289; refaced, raised, and re-roofed (1863), 371, 525; description and present state of vaulted basement, 525; description of main and upper floors, 526; belfry transferred hither by bishop Beauchamp, 527; references to in accounts, 527; history and description of the bells, 528; description of as a belfry, 527; description and history of the clock, 528, 529; later orders *re* bells and belfry, 529; description of postern or bowe by, 529.

CLOCK, THE (in High tower).
Timber bought for (1351), 152; making of, 138, 159; carpenters working upon, 152; bell for, 152; boards and nails for works, 152; brass pulleys for, 152; ironwork and hammer for bell, 152; works by three Lombards, 153; plumber working on covering, 153; lead-nails for cistern in, 153; nature of clock, 153; case of, 153; lead for battlements of, 147, 153; clock turret mended 1367–8, 200, 203.

CLOCKS AND BELLS.
Turret for three or four bells ordered to be built upon new chapel (1243), 56; four bells ordered for Castle chapel (1249–50), 57; three bells bought for chapel (1368–9), 203; four bells bought for chapel and a "great bell called Edward for a certain horiloge called clokke" (1375–7), 204; clock and bells in the belfry in lower ward, 203, 204, 532; clock and bells in the Clewer tower, 528, 529; clock and bell set up on inner gatehouse (1638), 301; clock and bell set up on "la spicerie" gatehouse (1676–7), 315; clock and bell on State entrance tower, 555; Russian bell in Round tower, 546.

CLOISTER IN LOWER WARD.
Ordered to be made (as a grass plat) in 1240, 35, 496; bench of freestone in wall by grass plat ordered, 37, 57; oaks for finishing, 57; lead bought for covering, 57; finished in 1248–9, 38, 496; paved and wainscoted, and painted with the Apostles, in 1250–1, 39, 57, 496; cistern in, 40, 58, 496; trellis about, 41; refashioned, 134, 496; stone bought for (1354–5), 155, 496; stone paving, and iron bars for windows of, 156, 496; masons working upon, 157, 159, 496; works upon, 158; making wooden ceiling of, 159; lead for roof, 159; library formerly over, 494, 495; remains of old library, 495; whiteliming of the cloister (1387–8 and 1443–4), 496; St. Thomas's stone in (1407–8), 496; herbary in, 496; present condition of, 491—494.

CLOISTER, THE KING'S OR GREAT (in upper ward).
Repaired 1195–6, 24; wainscoted in 1242–3, 57; new door made near (1296–7), 88; ceilings of, done by contract (1363–5), 189, 194; upper cloister ceiled, 189, 194; furniture for, in 1365, 190; pavement in *le Nethercloyster* raised (1395–6), 223; the "Cloyster gate" and "Cloysters" named in Survey of 1629, 296; called Horn Court (*q.v.*) after the Restoration.

Cloister, the little (in upper ward).
Marble for pavement of bought (1363–5), 187, 194; moiety of ceiling made (1363–5), 189, 194; marble pavement laid, 189, 194.
Close stools.
Bought for King Charles II, 321.
Coalhouse, or Colhous, the, 222.
Repaired, 230; in lower ward, shown in Norden's survey (1607), 292; in upper ward, mentioned in survey of 1629, 296; bricklayers' work done in, in 1680–2, and 1682–4, 321, 322.
Conduit, the new.
Making of (1552–55), 256, 257; fountain or head conduit in upper ward, 257, 258, 298; description of, 258; repairs to in 1572, 268; repairs to in 1574, 271; conduit heads to be mended in brick and pipes recast (1577), 274; conduit pipes, etc. repaired (1580), 275; estimate for repair of (1609), 290; works upon (1610–11), 290, 291; estimate for repair of fountain in 1635, 300; fountain taken down in 1635, 300; place of, 551.
Constable's lodging.
Constable's stable, garner, and garderobe (1295–98), 89; kitchen of (1377–8), 220.
Controller's tower.
Mentioned 1440–1, 232.
"Corner tower towards the north" (in upper bailey).
Norman foundation of, 63; raised two stories and leaded (1241), 63; destroyed *temp.* King Charles II.
Cornwall tower (in upper ward).
Built by Wyatville, 361; Ashton's note upon, 364; aspect of, 578.
Corridor, the long, or great gallery (in upper ward).
Built by Wyatville, 361; external features of, 554; internal arrangements of, 573.
Council chamber.
Mentioned in 1535, 252; chimney made in (1575–6), 272.
Council chamber (1913), see King's Great bedchamber.
Crane's buildings (in lower ward).
Built in 1657 out of monies left by Sir Peter le Maire and augmented by Sir Francis Crane for five additional Poor Knights, 302, 531; description of, 531; destruction of, in 1863, 370, 531; guardhouse built upon site, 531.
Deanery and warden's lodging.
Position of, 143; ironwork for windows bought (1351), 143; work upon walls, 143, 144, 159; carpentry of roof and leading thereof, 144, 145; walls limewashed, 144; making of doors and windows, and carpentry of flooring, 144, 145; windows glazed and latten vane bought for chimney, 145; leave to open a window from in Castle wall (1637), 301; repairs to and extent of, in the fifteenth century, 498; rebuilt by dean Christopher Urswick in 1500, 498; alterations in *c.* 1587–8, 499; works upon in the seventeenth and eighteenth centuries, 500; description of present state of, 499, 500.
Denton's new commons (in the lower ward).
Position of, 512; built for the chantry priests and choristers by master James Denton, canon, in 1519, 512; description, arrangements, and contents of, 513, 514; regulations concerning, 514; diverted from its original uses in 1550, 514; regulations for, in 1570–72, 515; converted into a canonical residence, 515; part reserved as a sick ward (1635), 515; ordered to be destroyed (1859), 370, 515; final condition of, 515.
Dining-room (the Royal).
Description of, 571.
Ditches.
Compensation for ditch beneath Castle wall in 1246, 37; also in 1250–1, 39, 50; making and enlarging of, 50; between inner and outer baileys, 32, 40, 59; about Round tower, 42, 61; wall of earth made in western ditch (1320–1), 91; paling enclosing (1358), 180; palisading of great ditch (1377–8), 220; filling up of, 348, 366 (note 4).
Drawing-room, the Crimson (1913), 571.
Drawing-room, the Green (1913), 571.
Drawing-room, the Red (1913), 572.
Drawing-room, the White (1913), 572.
Duke of York's lodgings.
Rebuilding begun (1674), 312; draughts for and works upon, 314.
Earl of Salisbury's tower.
Repaired 1357–8, 180.
Equerries' entrance (in upper ward).
Built by Wyatville, 365, 553, 571; description of, 553.
Erary or Treasury and cloister porch.
Stones for vault being worked (1353), 150, 504; masons working upon, 150, 159; stones for upper vault bought (1354), 150; ironwork for window bought (1354), 150; carpentry of roof made and leadwork for bought (1354), 151; materials bought for painting the vault, 156, 157; tiles bought for, from Penn, 156, 505; paving of, 157, 505; painted glass made for window, 156; works in, 158; arrangement of cloister porch, 504; pentise made from porch to galilee of chapel (1434–5), 504; way up to erary, 504, 505; chimney made in (1443–4), 505; doors made for (1496–7), 505; window bars made for (1496–7), 505; almery in, probably made in 1422–3, 506; repairs to in 1862, 506; description and present state of, 505–6.
Fish pond.
Pike and roach for, 37.
Gallery, the nether (in royal lodging).
Mentioned in 1505–6, 247, 252; stairs from (1533), 252.
Gallery, the north (in upper ward).
Built by Wyatville, 361.
Gaol.
Mended in 1184–5, 18; repaired and leaded in 1233–4, 59; trap-door mended (1295–6), 89; possible position of, 89.
Garden, the.
First mentioned 1156–7 in connexion with vineyard, 69; again named in 1237, 69; enclosed with a ditch (1239), 70; enclosed with hedge and paling, and furnished with new gate (1240), 35, 70; gardeners' houses mended, hedge repaired, and a fair shrubbery made (1246), 70; stable built near (1251), 70; well of freestone to be made in (1256), 70; wall before garden gate to be built, and gardener's house moved and tiled (1260), 70; expenditure on vineyards of the garden (1292–3), 86; later references to, 203; brick wall about built and other works (1482), 239, 240; brick wall built across King's garden (1682–4), 322; Queen Anne's new garden (1707–8), 332; garden (the sunk) east of the Castle made by Wyatville, 361, 578.
Garter tower.
Roof of repaired (1571), 268.
Garter's tower (in lower ward), see Almonry tower.
Gate at foot of great tower (in middle ward).
Repair of, 41; called upper new gate in outer bailey (1254–5), 93; made new 1314–15, 93; chains for drawbridge, 93.
Gatehouse, the Great, and bridge (in lower ward)
First mentioned with the bridge as being repaired

in 1194–5, 24; barbican mentioned in 1233–4, 49; finished in 1248–9, 38, 49; gate ordered to be repaired, 41; portcullis made, 42, 49; turret in, joisted, raised, and leaded, 49; porter's lodge named (1295–6), 86; cellar at (1301), 89; repaired, with new portcullis, etc. 92; wooden hoardings for defence of (1320–1), 92; windows made in (1363–5), 189, 194; rebuilt by King Henry VIII, 248; timber bridge of remade, 251; great bridge rebuilt by Queen Elizabeth with flanking walls, 268; drawbridge at the gate called Kingsgate repaired (1668), 308; rooms over gatehouse to be repaired (1672), 310; King's arms set up over (1673), 311; new bridge before made, 370; now called "Henry VIII's Gateway," 373; present condition of, 373.

GATEHOUSE, THE INNER.
Early notices of, 60; works on in 1311–12, etc. 93, 94; rebuilt 1359–60, 181, 182, 183; glass for windows of hall of, 182, 183; vaults in (1362–3), 186, 191; alterations in by Queen Elizabeth, 277, 278; buildings adjoining erected 1588, 279; clock and bell set up on in 1638, 301; called "Norman Gateway," and altered and raised by Wyatville, 362; present state and description of, 542—544.

GATEHOUSE, FORMERLY CALLED "LA SPICERIE" (in upper ward).
Portcullis at, iron from, 180, 183; rebuilt with flanking turrets, from 1358, 180, 183, 190; called "the Cloyster Gate" in Survey of 1629, 296; handsome gate of iron to be made in (1678), 318; pendulum clock with bell for the quarters to strike upon, bought and set up (1676–7), 315; ornaments "of dial over great gate that fronts to the great court" gilded by Coussin (1678), 317; bell turret taken down (1800), 348; windows gothicized (1802), 348; porch by Wyatt added (1802–4), 349.

GEORGE III, KING.
Equestrian statue of, on Snow Hill, 364.

GEORGE'S GATEWAY, SAINT.
Built by Wyatville, 361; description of, 539.

GEORGE'S HALL, SAINT, see King's, Great, or St. George's Hall.

GERARD'S TOWER, see Chancellor's tower.

GRANARY, THE LONG (1311–12), 96.

GRANARY, THE GREAT (1321–2), 96.

GRAND RECEPTION-ROOM, see King's Guard chamber.

GUARD CHAMBER, see Queen's Guard chamber.

GUARDHOUSE, THE (in middle ward).
Brickwork, tiling, and tile-paving performed in (1679–80), 319, 539; painters' work done in (1679–80), 319, 539; walling by, removed (1684–6), 328; description of, 539; removed by Wyatville, 362, 540.

GUARDHOUSE, THE (in lower ward).
Built by Salvin on site of Crane's Buildings (*q.v.*), 531; description of, 531.

HALL, THE GREAT (in lower bailey).
Implied by mention of a kitchen in 1163–4, 15; King's hall under repair in 1197–8, 24; extensively repaired after siege of 1216 in 1222–3 and following years, 31, 51; other repairs, 89, 92; water supply for, 40, 52; rebuilding of hall, 51; new windows in, 52; covering of, 52; stone lion for gable, 52; royal seat ordered, 52; painted windows of dais, 52; chains for door, 52; lavatory made in, 52; remains of hall excavated in 1895, 52; probable size and character of, 53; wall ordered from hall door to galilee of chapel (1250), 57; cellar at head of (1295–6), 86; buttery and butler's chamber (1296–7), 86; well at head of, 53, 87, 92; herb-garden beside, 92; enterclose made in hall for the King's pavilions, 92; wooden windows needing repairs (1327), 107; used as the canons' hall after 1350, 151; chapel with stalls, altar, vestry, etc. made in (1392–3), 222; gapier window made in (1392–3), 222; partial destruction of, for new chapel (1475), 377.

HERB-GARDENS.
The King's, mentioned in 1195–6, 24, 62; Queen's chamber towards herb-garden (1235–6), 64; herb-garden beside great hall laid out (1310–11), 92; in King's cloister remade 1319–20, and enclosed by wooden paling, 94; within close of the Queen's lodgings, made 1321–2, 95; in courts of King's and Queen's lodgings, 183.

HENRY THE THIRD'S TOWER, see Treasurer's tower.

HENRY THE VIII'S CHAPEL, see Chapel of St. Edward and St. George.

HENRY THE VIII'S GATEWAY, see Gatehouse, the great.

HORN COURT, formerly the King's or Great cloister (*q.v.*).
Court before the King's great staircase paved with Purbeck paving (1677–8), 316; pavement of Dutch clinkers and flint laid in the court-yard by King's guard chamber staircase (1677–8), 316; paved with Purbeck stone (1679–80), 319; ceiling and walls of "open paved gallery that fronts the King's guard chamber," and the several figures and ornaments upon the walls and the court leading to the guard chamber, painted by Verrio, with gilded work by Coussin (1678–9), 320; description of, 325; description of, in 1742, 341; reconversion of into a cloister with covered alleys (1805–9), 352; present condition of, 557.

HORSESHOE CLOISTER.
Begun to be built in 1480, between site of new chapel and Castle wall to west, 517; arrangement of, 517; account for building chimneys of (1481), 518; called "Petite canons lodgings" and "the Kewe" on Norden's survey (1607), 292, 518; restoration of, 371, 520; description and present state of, 518, 519.

HUNDRED STEPS, THE.
Apparently made in 1353, 501; way to, 502; way to altered, and steps remade 1872, 370, 502; description of, 534.

JEWEL HOUSE, THE.
Mentioned in connexion with works in 1479, 239; mentioned in 1577, 275.

KING EDWARD III'S TOWER, see Chancellor's tower.

KING GEORGE IV'S GATEWAY.
Built by Wyatville, 361; Ashton's description of, 363, 364; present condition of, 554, 576.

KING GEORGE IV'S TOWER.
Built by Wyatville, 361; Ashton's note upon, 364.

KING HENRY III'S TOWER, see Treasurer's tower.

KING HENRY VII'S TOWER (in upper ward).
Building of, 246; probable payments for (1497–99), 246, 247; historical references to, 247; destructive works in (1804), 351; present state and description of, 548, 549.

KING JOHN'S TOWER, see Rose, la, tower.

KING'S BATHROOM (1913), 572.

KING'S BAYNE TOWER, 254 (see also Stews).

KING'S BEDCHAMBER (in Prince's lodging, 1533), 253.
Whited and yellow okered, 253; matted (1533 and 1537), 254.

KING'S BEDCHAMBER, GREAT (in Star Building).
Wainscoted, painted, and varnished, and ornamented with carved work by Gibbons and Phillipps, in 1676–7, 315; further carvings by Gibbons and Phillipps (1677–8), 316; adorned with gilding by Coussin and painted ceiling by

Verrio in 1678, 317; wire screen to set about bed bought (1679–80), 320; carved works in added by Gibbons (1678–80), 320; description of, in 1742, 339; now called the Council chamber, 565; present condition of, 565; description of by Celia Fiennes, 581.

KING'S BEDCHAMBER, LITTLE (in Star Building).
Wainscoted and ornamented with carved work in 1676–7, 315; adorned with a painted ceiling and gilded work in 1678, 315; more carvings added by Gibbons and Phillipps (1677–8), 316; wire screen to set about bed bought (1679–80), 320; carved works by Gibbons added in (1678–80), 320; description of as the dressing-room, in 1742, 340; ceiling painted by M. C. Wyatt (1808), 351; now called the King's closet, 565; present state of, 565; described as the King's dressing-room by Celia Fiennes, 581.

KING'S PRIVY BACKSTAIRS (in Star Building).
New built in 1674–5, 312; plastered in 1676–7, 314; wainscoted, etc. and carved work added (1676 – 7), 315, 324; more carving by Gibbons and Phillipps added (1677–8), 316; painted ceiling added (1678), 317, 324; gilded work done in (1678), 318, 324; destroyed by Wyatt.

KING'S CHAMBERS (*Camerae*) or lodging (in lower bailey).
First named in 1184–5, when floors were "earthed," and doors mended and removed, 18; more work in 1187–8, when they were also covered in or roofed, 18; repaired after siege of 1193, 24; old lodging (*camera vetus*) and chapel for King (1233, etc.), 54; new lodgings (*camerae*) for King and Queen ordered to be built in 1240, with a chapel and grass plat between, 35, 55, 182; works upon, 36, 55, 56; wainscoted, 36, 56; garderobe wainscoted (1246), 37, 56; finished about 1250, and then called *domus Regis*, 66; partly destroyed by fire in 1295–6, 86, 182; ruins removed in 1350, 86, 145, 182; tower by burnt lodging to be mended (1327), 107, 108.

KING'S CHAPEL OR GREAT CHAPEL (in upper ward).
Position of, 64, 94, 191, 195; glass windows mended (1233–4), 64; "low-side window" made in (1233–4), 64; painted in 1240, 42, 64; pictures of Old and New Testament painted in 1243, 64; paintings renewed (1255–6), 66; rearranged and combined with Queen's chapel (1258), 67; wainscoted (1260), 68; table in, painted, 190, 201; furniture in (1365), 190; Easter sepulchre in made (1393–4), 223; leads over the great chapel, repaired 1535, 252; new roofed and refitted by Queen Elizabeth (1570–1), 267; cost of, 272, 275; Hollar's drawings of, 282–3; pulpit in painted (1662–4), 307; rails and balusters made for (1662–4), 307; carved work done about organ loft in (1673–4), 311; work on wall under (1678–9), 319; masons' work on walls, door, and windows (1679–80), 319; brickwork and tile paving in (1679–80), 319; old walls pulled down (1679–80), 319; painters' and plasterers' and masons' work done in (1680–2), 321; plasterer sawing and setting part of ceilings in organ loft (1680–2), 321; wainscoting, doors and doorcases, and other woodwork for (1680–2), 321; wainscot for pews, benches, desks, etc. for the altar rail and pair of large doors to chapel; also for furniture for rooms belonging to, and for work about the canopy (1680–2), 321; carving work done to twenty-eight seats and stalls, and other works upon the altar, pews, etc. by Grinling Gibbons (1680–2), 321; ceilings, side and end walls, and square and round windows painted by Verrio and gilding work done by Coussin (1680–2), 322; painters' work done in (1682–4), 323; new altar, etc. in, and carved, painted, and gilded, work in (1684–6), 328; carvings by Gibbons for confession chair in (1686–8), 329; alterations about the altar and other works *temp.* Queen Anne, 331; gilding works upon the organs (1702–7), 331; description of in 1742, 337–8; proposed alterations in (1804), 350; transformed into a concert-room (1805), 350; destroyed, and area of added to St. George's hall by Wyatville, 363; remarks upon, 365; new chapel built over old kitchen gatehouse by Blore (1842), 369; description of old chapel by Celia Fiennes, 581.

KING'S CHAMBER OF ESTATE (1533), 253.
Afterwards the King's Presence Chamber and now the Throne Room, *q.v.*

KING'S CHAMBER OF PRESENCE (1533), 253; afterwards the King's Privy Chamber and now the Ante-Throne Room, *q.v.*

KING'S CHAPEL CHAMBER OR CLOSET (1533), 252.
Made anew by Queen Elizabeth, 267; wainscot done at the three seats in the King's closet (1680–2), 321; rail of stair going up to carved by Gibbons (1682–4), 322, 325; wainscot done on stairs to (1682–4), 322.

KING'S CHAPEL GALLERY.
Marble laid in (1676–7), 314; black and white marble laid at the King's chapel door (1677–8), 316; figures and ornaments on ceiling and walls of, painted by Verrio (1679–80), 320; ornaments on ceiling and walls of, gilding work done by Coussin (1679–80), 320.

KING'S CLOSET (1533), 254 (in the Prince's lodgings).

KING'S CLOSET.
Built by King Charles II; wainscoting and woodwork put in (1676–7), 315; ceiling painted by Verrio and gilded work done by Coussin (1678), 317; carved work added by Gibbons (1678–80), 320; cabinet set up in (1680–2), 321; marble chimney-piece for (1684–6), 328; various works in, including parquet flooring (1686–8), and alterations in the window shutters, 329; marble works for *temp.* Queen Anne, 331; description of, in 1742, 340; enlargement of, into an ante-room, in 1805, 350; new ceiling painted by Wyatt (1805), 350; present state of as the Queen's closet.

KING'S CLOSET (1913), 565, see King's bedchamber, little.

KING'S COUNCIL CHAMBER (1913), 572.

KING'S DINING CHAMBER.
Whited and coloured, and otherwise decorated in 1533, 254; now the grand vestibule, *q.v.*

KING'S EATING-ROOM AND MUSIC-ROOMS.
Built by King Charles II; wainscoting and other woodwork inserted in, with carvings by Gibbons and Phillipps, and the music-room painted and varnished (1676–7), 315; marble chimney-piece, etc. placed in, and further carvings added by Gibbons and Phillipps (1677–8), 316; eating-room ceiling painted by Verrio, with gilded work by Coussin and in the music-rooms (1678), 317; stonework done in, and a doorway from eating-room into King's bedchamber made (1680–2), 321; brass chain and swivel for the cage of the bird called cockatoo in (1686–8), 329; description of, as the dining-room, in 1742, 340; description of, as the State Ante-Room, at the present time, 565; described by Celia Fiennes, *temp.* Queen Anne, as the "Chamber of State," 581.

KING'S GREAT CHAMBER.
Of King Henry VIII, 253; parclose made in (1533), 251; alterations in by Queen Elizabeth, 267.

KING'S GREAT CHAMBER, OLD.
Called chamber upon the wall, 62; windows barred with iron (1234–5), 62; chimney made in (1237–8), 63; wainscoted and painted, and gable windows glazed (1243), 63; paintings renewed (1255–6), 66; apparently made into the Painted chamber (1365), 190; furniture for in 1365, 190; position of, 195.

KING'S GREAT CHAMBER, NEW.
Windows made in, and painted (1363–5), 189, 194; chimney beside made, 189, 194; furniture for, in 1365, 190; position of, 195; furniture for made (1393–4), 222; works in (1478, etc.), 238, 239, 240; the Great watching chamber of King Henry VIII, 253, *q.v.*

KING'S GREAT STAIRCASE (in Horn Court).
Brickwork of done (1676–7), 314; passages under paved (1677–8), 315, 325; wainscoting in (1677–8), 316, 325; ordered to be painted by Verrio (1678), 316; ceiling of painted by Verrio and gilded work done by Coussin (1678–9), 320, 325; description of, in 1742, 341; mentioned by Celia Fiennes, 580.

KING'S GREAT WATCHING CHAMBER.
Of King Henry VIII, 252; formerly the King's Great chamber, 252; whited and yellow okered 1533, 252; called the King's guardchamber (1676–7), *q.v.*

KING'S GUARDCHAMBER.
Formerly the Great chamber (Edward III), and Great watching chamber (Henry VIII); wainscoting done in and altered in (1676–7), 315; ceiling painted by Verrio and gilding work done by Coussin (1678), 317; description of, in 1742, 339; present condition of as the Grand reception-room, 566; description of by Celia Fiennes, 581.

KING'S HALL, GREAT, OR ST. GEORGE'S HALL.
Probably same as "Garter Hall" measured for brickwork (1675–6), 314; stacks of chimneys over raised (1676–7), 314; masons' work in offices under (1677–8), 316; figures carved for throne in (1677–8), 318; ordered to be taken down to stool of windows and built up with new roof and windows (1678), 318; masons' work in (1678–9), 319; masons' work on walls, doors, and windows, also brickwork and labourers' work in (1679–80), 319; painters' work in, and plasterers' work on, ceilings in (1680–2), 321; paintings in by Verrio and gilding work on ceiling by Coussin (1680–2), 322; carving work upon wainscoting, doors, panels, and about the throne in, by Gibbons (1682–4), 322; wainscot and other work about steps, throne, etc. done in (1682–4), 322, 323; marble floor laid and stone and white marble steps to the throne (1682–4), 323; painters' work in (1682–4), 323; more paintings done in by Verrio, and gilding work by Coussin, including the ornaments of the wainscoting, the four great figures (made in 1677–8) and the rail about the throne (1682–4), 323; description of in 1742, 338–9; windows restored by Wyatville, 362; note upon (by Ashton), 365; enlarged by Wyatville by inclusion of old chapel, 567; present state of, 567; description of by Celia Fiennes, 580, 581.

KING'S OLD HALL (in upper bailey).
Norman origin of, 63; called "old hall" (*vetus aula*) in 1237, 63, 557; known also as "lesser hall" (1239), 63, 64; called Queen's hall 1256—1272, 66; reconstructed or re-roofed, 94; tiled and plastered, 94; louvre of roof mended, 94.

KING'S NEW HALL, GREAT, OR ST. GEORGE'S HALL (in upper bailey).
Vault under made (1362–3), 186; furniture for, in 1365, 190; position of, 191, 194, 195; repairs to leads over (1533), 252; butts made in for King Henry VIII to shoot at (1541–2), 252; stair to from nether gallery (1533), 252; halpace at stair head by (1534–5), 252; roof to be surveyed (1577), 274; called St. George's Hall in Survey of 1629, 296, 297 (see King's Hall).

KING'S HOUSES (in upper bailey).
Perhaps begun by King Henry I, 12; *custos domus Regis* mentioned in 1130–1, 13; work upon, and shingles for roofing bought in 1161–2, 15; original site of, 18; stone bought for in 1167–8 and probably earlier, 15, 20; doors and windows painted in 1167–8, 19; lead bought for covering in 1166–7, 20; apparently finished by 1171–2, when a wall was built about them, 16; more work done in 1185–6 and 1186–7, 18; repaired in 1189–90, 23; repaired after damage in siege of 1193 and later, 24, 25; large sums spent upon after great siege of 1216, 31, 32, 62; lead bought for covering (1249–50), 38; extent of early in thirteenth century, 62; called later the King's lodgings (*camerae*); King's lodgings called the Queen's from 1250 to 1272, 66.

KING'S LABORATORY, 326 (seems to have been near the King's Eating-room).
Plasterer's work in (1676–7), 314; Purbeck paving in (1677–8), 315; work on chimney and windows of (1677–8), 316; wainscoting and other woodwork in (1677–8), 316; painters' work done in (1677–8), 316, 317; stonework done in (1680–2), 321.

KING'S LODGINGS (see also King's houses).
Begun to be rebuilt under William of Wykeham, 182; gatehouse formerly called *La Spicerie* rebuilt, 183; Long chamber with entercloses, etc. two other chambers, a certain chamber and chapel, and two more chambers, built by contract in 1362, 185, 190; glass with armorial borders bought for, 186, 188; vaults beneath King's chamber and King's hall, vault called "le larderye" and two little vaults called "la Rose," two vaults within the gate and two little vaults (1362–3), 186, 189, 191; whitening, okering, and varnishing the King's chamber, 186, 193; tiles for paving King's chamber, for covering King's houses, and for hearths bought, 188; long wall on south side, windows and doors of King's chamber, twenty windows in King's Great chamber, laying of tile floors in, and other minor works built or done by contract in 1363–5, 189; enumeration of chambers included in, in 1365, 190; furniture for, in 1365, 190, 195; probable arrangement and disposition of, in 1365, 190, 191, 194, 195; long wall built in 1363–5, 189, 193; arras and tapestries in, in 1423, 228; rooms in called "glass chambers" (1440–1), 232; King's and Queen's closets in ceiled (1483), 240; works upon *temp.* King Henry VIII, 250; probable arrangement of *temp.* King Henry VIII, 252; rebuilding of begun in 1674, 312.

KING'S PAINTED CHAMBER (see King's Great chamber, old).

KING'S PALLET CHAMBER (1533), 253.

KING'S PLAYING CHAMBER (1537), 254.

KING'S PRESENCE CHAMBER (formerly King's Chamber of estate (Henry VIII) and part of Painted chamber of King Edward III).
Wainscoting, etc. done in and varnished (1676–7), 315; carved work done in by Gibbons and Phillipps (1676–7), 315; ceiling in painted by Verrio and gilded work done by Coussin (1678), 317; description of, in 1742, 339; enlarged by Wyatville as the Throne-room, 363; present state of, 566; called by Celia Fiennes "a large room for people to wait in," 581.

KING'S PRIVATE KITCHEN.
Brickwork done in, and plastering in and in

rooms adjoining (1676–7), 314 ; Purbeck paving about (1677–8), 315 ; stonework done in (1680–2), 321.

King's privy chamber (*temp.* King Henry VIII), 253.

King's privy chamber (formerly King's Privy chamber and part of Presence chamber (Henry VIII), and part of the Painted chamber of King Edward III).

Wainscoting, etc. done and varnished (1676–7), 315 ; marble chimney, etc. inserted in (1677–8), 316 ; painted work done by Gibbons and gilding by Coussin (1678), 317 ; the state in altered (1684–6), 328 ; description of, as Audience room, in 1742, 339 ; reduced in size by Wyatville and named the Ante-Throne Room, 363 ; present state of, 566 ; called by Celia Fiennes the " common audience room," 581.

King's privy stairs (1535), 252.

King's public dining-room (see King's Eating-room).

King's raying chamber (1533), 254.

King's stool chamber (in the Prince's lodging), 254.

Plastered and whitened (1533), 253.

King's stool-room (in Star building).

Built by King Charles II ; wainscoting and other woodwork put in, and varnished and painted (1676–7), 315 ; glasses bought for (1676–7), 315 ; joiner's work done in (1680–2), 321 ; close stool of elaborate character set up in (1680–2), 321.

King's wardrobe (*warderoba*).

Chimney of stone and lime made in 1235–6, 34, 63 ; rebuilt (1256), 41, 66 ; wainscoted (1260), 68 ; making and binding of " armury " and other " copes " in (1395–6), 223 ; new door made in (1395–6), 224 ; various works in (1533, etc.), 253 ; lead roof recast (1668), 308.

King's withdrawing chamber (1542), 254.

King's withdrawing-room.

On site of former King's Great chamber (Henry VIII) ; built by King Charles II ; wainscoted, etc. (1676–7), 315 ; painted by Verrio with gilding work by Coussin (1678), 317 ; chimney-piece carved by Gibbons set up in (1678–9), 319 ; description of, as the Drawing-room, in 1742, 339 ; now called the Rubens Room, 565 ; present state of, 565 ; description of by Celia Fiennes as " the drawing room of state," 581.

King's writing-room (in 1913), 572.

Kitchen, the great, etc. (in upper bailey).

Old kitchen moved (1259), 67 ; alley made between it and great chamber (1259), 67, 68 ; pentise made between kitchen and garderobe (1260), 68 ; salting-house building (1261), 68 ; retiled, etc. 95 ; described in inquisition of 1327, 95 ; great bakehouse on one side of and larder on other, 95, 108 ; enterclose made (1322–3) in bakehouse for keeping the King's *balistae*, 95 ; salsary and spice-house, 110 ; lathing of (1362–3), 186, 189 ; salting-house and larder, with vault, made 1362–3, 186, 189 ; house called " le dressour " made (1362–3), 186, 189 ; great gate opposite, made (1362–3), 187 ; house called " le pasterye " built (1362–3), 187, 189 ; hearths made in salting-house, 189, 194 ; kitchen plastered, and great door beside made (1363–5), 189, 194 ; disposition of buildings about, in 1365, 193 ; carpentry of old salting-house made (1368–9), 201 ; salting-house chamber repaired (1392–3), 222 ; the scalding-house, chamber built in (1392–3), 222 ; two reredoses made in (1392–3), 222 ; salting-house chamber, new window in (1393–4), 223 ; " stenfechambre, le," chimney made in (1393–4), 223 ; bakehouse, furnace made in (1393–4), 223 ; reredos made in (1394–5), 223 ; kitchen well new bottomed (1395–6), 223 ; wheel and a *combe* of kitchen well mended (1395–6), 224 ; bakehouse (the King's), tiles bought for chimney of (1395–6), 224 ; bakehouse repaired (1439–40), 230 ; scullery enlarged by Queen Elizabeth, 267 ; privy kitchen built in 1574, 270 ; spicery, stove made in 1575–6, 272 ; roof to be surveyed (1577), 274 ; gallery from great chamber to privy kitchen and great kitchen to be rebuilt in stone (1577), 274 ; boiling-house to have a new roof (1577), 274 ; kitchen roof repaired (1577), 275 ; well by deepened (1675–6), 314 ; rough paving done in court and in gateway to same (1677–8), 316 ; stonework and paving work done in court (1680–2), 321 ; Purbeck paving in kitchen court *temp.* Queen Anne, 331 ; kitchen court transformed by Blore into a skylighted cloister, 369, 559 ; present condition of the kitchen and its adjuncts, 559.

Kitchens, the (in lower bailey).

Mentioned in 1163–4, 15 ; King's larder, works on, in 1184–5, 18 ; hedges about kitchens, 22 ; temporary kitchen built in 1227–8, 33, 53 ; new kitchen ordered and built in 1233, 34, 53 ; beech tree bought in 1240 for tables in, 35, 53 ; repairs to, 39, 53 ; pentise between hall and kitchen made, 53 ; stable below, 53 ; walls of close about kitchens repaired, 53 ; new kitchen built 1313–14, 90 ; dressing-house beside new kitchen built 1314–16, 90 ; dresser-house beside the great hall tiled 1321–2, 90, 92 ; probably used as the canons' kitchen after 1350, 151.

Kitchen, St. George's (in upper ward).

Stonework done in, and in other lodgings there (1676–7), 314 ; masons' work done in (1677–8), 315 ; brickwork done in (1680–2), 321.

Kitchen gatehouse.

Built in 1362–3, 187 ; council chamber over, 252 ; called " kitchen court gate " in Survey of 1629, 297 ; blocked by Wyatville and Blore and practically destroyed, 369, 553 ; existing remains of, 559.

Kitchen, or kitchen court, gateway.

Built by Wyatville in front of old kitchen gatehouse, 362 ; Ashton's note upon, 365.

Lancaster tower, 554, 576.

Laodicea, bishop of.

Housing of, 41, 59, 87, 92 ; bishop's hall mended, 87, 92, 110 ; kitchen of, mended, 92 ; bishop's tower, 110 ; stable by, 110.

Larderye, le.

Vault so called made 1362–3, 186, 191 ; position and remains of, 191 ; two stone windows made in the larder (1392–3), 222.

Lathe and turning-house for stallwork, 133.

Leadwork in, 523, 533, 547, 549, 550, 553.

Library, the royal (in upper ward).

Rooms under Queen's dressing-room first converted and used as such (1805–6), 351 ; now housed in King Henry VII's tower, 549 ; also housed in the old Queen's bedchamber, 565.

Lodge (la log̃).

The masons', sold to the vicars, 203.

Lodging of John of London.

Repaired 1358, 180.

Lodging of lady de Vesci.

Identity of lady de Vesci, 94 ; her lodging near seneschal's tower, 94 ; wall by needing repair, 108 ; repairs, etc. 110, 111.

Lodging of Oliver of Bordeaux.

Mentioned in 1310–11, 96.

Lodging of Sir Guy Ferre.

Mentioned in 1295–6, 89.

Lodging of the lord Edmund.

Repairs to (1297–8), and position of, 88 ; apparently identical with the Prince's tower or White tower (1310–11), 95.

LODGING OF WALTER WHITEHORS.
Building of (1353–4), 151, 159; cellar and sub-cellar and porch of, 151; tiles and ridge-tiles bought for roof, 151; making doors and windows for, 153; ironwork for, 155; called "Whytors-place" in 1393–4, 223; probable site of, 223.
LONG CHAMBER.
Cellar under (1295–6), 88; great cellar, in 1308, 96; mentioned in 1310–11 and 1322–3, 96; possible site of, 96; built by contract 1361–2, 185.
LONG WALK, THE.
Projected in 1680, 330; elm trees planted in upper and lower avenues (1684–6), 328, 330.
LORD CHAMBERLAIN'S UPPER STORES (in middle ward).
Built by Wyatville on site of old guardhouse, 540.
MAGAZINE TOWER (in middle ward).
Probably built in 1357–8, 540; porch added to by Wyatville, 540; description of, 540.
MARBLES USED IN WORKS.
Black, 343, 485, 571, 572; black and white, 316, 452, 484; cippolino, 572; grey, 452, 567, 573, 574; dove-coloured, 566; Irish, 316, 328; pink, 572, 573; rance, 330; red, 487; Swedland, 323; touch or touchstone, 343, 381, 411, 418, 419, 482; veined, 331; verd-antique, 574; white, 320, 323, 331, 342, 343, 452, 456, 459, 460, 487, 488, 551, 563, 564, 565, 566, 571, 572, 573, 574, 575; yellow, 328, 565, 572.
For:
Chimney-pieces, 319, 320; cloisters in upper ward, 187; columns, 72; vestry altar, 140; see also Frosterley, Purbeck.
MAUNSELL TOWER (at south-west corner of lower ward).
Mentioned as "the tower in which John Maunsell has been wont to lie" in 1260, 59; referred to in 1295–6 and following year, 87; called the Bishops' tower (1344–5), 110; called "Barner is towre" in bishop Beauchamp's patent (1475), 376; called the Steward's lodging in Norden's Survey (1607), 292; called Queen Elizabeth's tower in 1670, 308; called the Chancellor's tower in Hollar's view, plate XXXII; called the Chancellor's (of the Garter) tower by Ashmole, 531; order for its repair (1671–2), 310; re-cased, in part rebuilt, and raised by Blore (about 1840), 531; present state and description of, 530, 531.
MEWS, THE KING'S.
Expenditure upon in 1214–15, 26; newly built (1363–5), 189, 194.
MILITARY KNIGHTS, THE (see Poor Knights).
MILNEHOUSE.
Building of in 1368–9, and making of a mill, 200, 203; tiling of a certain mill (1368–9), 201, 203.
MONTAGU'S TOWER.
Mentioned in 1310–11, 96; mentioned in 1392–3, 222.
MORLAND, SIR SAMUEL.
Water-engine made by, 322.
NORMAN GATEWAY (see Gatehouse, the inner).
NORTH GALLERY (in upper ward).
Built by Wyatville, 361, 571.
OAK-ROOM, THE (in 1913), 573.
PAINTING-ROOM, THE (in 1913), 573.
PICTURE GALLERY (see Queen's Withdrawing-room).
PLUMBERY.
Made, 59; door of (1295–6), 89.
POLLARD TOWER, 88.
POOR KNIGHTS (AFTERWARDS THE MILITARY KNIGHTS) AND THEIR LODGING.
Founded by King Edward III in 1348, 258; their lodgings built for clerks of the chapel in 1359–60, 184, 532; enactment concerning in 1482, 259; re-establishment of by King Henry VIII, 259; endowment of in 1547, 259; lodgings for partly built in 1359–60, 181, 183; governor's tower built as a belfry in 1359–60, 184, 532; building of proper lodgings for, 1557–8, 259, 260, 261, 532; description of new lodgings, 261; the "Almesknightes Walle" repaired 1572–3, 269; common hall and governor's tower mentioned in Survey of 1629, 296, 298; Crane's buildings for five more Poor Knights, built 1657–8, 302; hall of mentioned in 1668 and again in 1670, 532; works upon lodgings of in 1674–5, 312; five houses at, whited and coloured (1680–2), 321; lodgings of thoroughly repaired (1840–50), 370; arms of Queen Mary and King Philip on, 532; present state and description of, 532, 533.
PRINCE OF WALES'S TOWER.
Called in Survey of 1629 the "tower next the Kitchen" and the "corner tower northward," 296, 297; Mr. Aunor's lodgings in (1629), 296, 297; the ruinous tower next the duke of York's lodgings ordered to be taken down and rebuilt larger for the lady Anne in 1678, 318; masons' work on new tower at the north-east corner of the Castle (1679–80), 319; joiners' and painters' work in the lady Anne's tower (1679–80), 320; more painters' work in the lady Anne's tower (1680–2), 321; Ashton's note upon, 363; fire in (1853), 370; present aspect of, 578.
PRINCE'S TOWER (see Lodging of the lord Edmund).
Mentioned in 1310–11, 95; repairs to (1440–1), 232 (described as beside the King's chamber).
PRINCE'S NEW LODGING IN, 253.
Subdivisions of, 254; Siege of Rhodes chamber in, 254.
PRIVATE CHAPEL.
Built over old kitchen gatehouse by Blore (1842), 369; description of, 567.
PRIVY STAIRS.
Painted and veined (1662–4), 307.
PRIVY PURSE LODGINGS (under State Apartments).
Brickwork and plastering and wainscoting and woodwork done in (1676–7), 314; painting and varnishing done in (1676–7), 315; Purbeck stone footpaces laid in (1677–8), 316.
PRIVY PURSE STAIRS (in Brick Court).
Paving at foot of, laid (1677–8), 316.
QUEEN ELIZABETH'S GALLERY.
Projected in 1576, 274, 276; details of construction of (1582–4), 276; Hawthorne's "platts" for, 276—278; called the Long gallery (1676–7), 314; called the Picture gallery (1742), and described, 340; great chimney in, described, 548; now part of the Royal library, 548; present state and description of, 547, 548.
QUEEN'S ARMORY (in King Henry VII's tower).
Position of in 1533, 255.
QUEEN'S AUDIENCE-ROOM (see Queen's Privy chamber).
QUEEN'S BACKSTAIRS (in Brick Court).
Built by King Charles II; plasterer's work in (1674–5), 312; bricklayer's work in (1676–7), 314; fitted with old wainscot, and painted and varnished (1676–7), 315.
QUEEN'S BALL-ROOM (see Queen's gallery).
QUEEN'S BATHROOM (in 1913), 572.
QUEEN'S BATHING-ROOM.
Marble chimney-piece for (1684–6), 328; marble cistern for, and painters' and joiners' work in (1686–8), 329; charge by Gibbons for modelling works for the Queen's bathing cistern (1686–8), 329.
QUEEN'S BEDCHAMBER (in King Henry VII's tower).
Place of in 1533, 255.

QUEEN'S BEDCHAMBER.
On site of Queen's closet, etc. in King Henry VII's tower. Built by King Charles II; wainscoting and other woodwork put in with carving by Gibbons and Phillipps, and painting and varnishing of woodwork (1676–7), 315; ceiling painted by Verrio, with gilded work by Coussin (1678), 317; screen of cedar and brass wire to set about the bed bought (1679–80), 320; marble chimney-piece for and new carvings by Gibbons (1684–6), 328; description of, in 1742, 340; enlargement of, and new painted ceiling added (1804–5), 350; present state of as part of the library, 565.
QUEEN'S BEDROOM (in 1913), 572.
QUEEN'S BIRDCAGE.
Marble work in (1684–6), 328; repairs in (1686–8), 329.
QUEEN'S BREAKFAST CHAMBER.
Position of in 1533, 255.
QUEEN'S CHAMBER OF ESTATE.
Position of in 1533, 255.
QUEEN'S CHAMBER WITH MIRRORS.
Boards for fixing mirrors in, bought (1363–5), 188, 194; furniture for, in 1365, 190; position of, 195.
QUEEN'S CHAPEL.
Works in (1242–3), 64, 65; paintings in (1243), 65; chaplain for Queen's "new chapel" (1245–6), 65; ornaments bought for, 37, 65; oriel and little chapel ordered 1255, 40, 66; paintings in chapel renewed 1255–6, 66; conjoined with King's chapel (1258), 67; tinned ironwork bought for Queen's chapel (1363–5), 188; furniture for, in 1365, 190; brickwork of a new chapel in Brick Court done (1676–7), 314; archwork done in (1677–8), 316; painted by Verrio (1678), 317; gilding work done by Coussin (1678), 318; chests of drawers for (1678–9), 319; two picture frames in carved by Gibbons (1678–80), 320; more carved work by Gibbons with painted and gilded work (1684–6), 328; stone columns under mentioned (1686–8), 329; alterations in (1805), 350; destroyed by Wyatville.
QUEEN'S CLOSET.
Chimney in mended 1406–7, 227; situation of in 1533, 255; see also King's Closet.
QUEEN'S DANCING CHAMBER.
Furniture of in 1365, 190; position of, 195; repairs in (1392–3), 222.
QUEEN'S DINING CHAMBER.
Situation of in 1533, 255.
QUEEN'S DRESSING-ROOM (in King Henry VII's tower).
Formerly the Queen's bedchamber; marble chimney-piece for and carved work by Gibbons (1684–6), 328; marble furniture for, and carved chimney-piece by Gibbons in, *temp.* Queen Anne, 331; description of, in 1742, 340; enlarged by addition of Beauty-room (1804), 351; rooms under converted into a library (1805–6), 351; new ceiling for dressing-room (1811), 352.
QUEEN'S DRESSING-ROOM (in 1913), 573.
QUEEN'S GALLERY.
On site of Queen's dining chamber and Great chamber of King Henry VIII and Queen's First chamber of King Edward III; wainscoting and other woodwork in with carving by Gibbons and Phillipps, and painting and varnishing (1676–7), 315; ceiling painted by Verrio (1678), 317, 325; gilding work done by Coussin (1678), 318, 325; description of, as the ball-room, in 1742, 340; windows gothicized (1801), 348; present description of as the Van Dyck Room, 564; called "the drawing room" by Celia Fiennes, 581.
QUEEN'S GREAT CHAMBER.
Bay window made in (1479), 239, 240; position of in 1533, 255.
QUEEN'S GREAT STAIRCASE.
Formerly part of King's dining chamber of King Henry VIII; built for King Charles II by May; painted and varnished (1676–7), 315; mason work in (1677–8), 315; pedestal and ball over provided (1677–8), 316; ordered to be painted by Verrio (1678), 318; ceiling and walls painted by Verrio, and gilding work done by Coussin (1678–80), 320, 325; description of in 1742, 336–7; reconstructed by Wyatt (*c.* 1800), 349; description of the new staircase, 350; ceiling of painted by M. C. Wyatt (1806), 351; destroyed by Wyatville, 363; described by Celia Fiennes, *temp.* Queen Anne, 580.
QUEEN'S GUARD CHAMBER.
Formerly the Queen's watching chamber (Henry VIII) and King's First chamber (Edward III); stonework done in (1676–7), 314; wainscot, etc. in varnished and other painted work done (1676–7), 315; masonwork done in (1677–8), 315; marble chimney-piece and other stonework inserted and carved work done in by Gibbons and Phillipps (1677–8), 316, 325; ceiling painted by Verrio with gilded work by Coussin (1678–80), 320, 325; works in (1684–6), 328; description of (1742), 337; fitted up as a chapel (1804), 350; enlarged by Wyatville, 363; now called the Guard chamber, 563; present state of, 563; described by Celia Fiennes, 580.
QUEEN'S KITCHEN.
Masons' work done in, and on her stewing hearth (1677–8), 315; bricklayers' work done in (1682–4), 322; paving done in (1682–4), 323.
QUEEN'S LODGE, THE.
Formerly the home of prince George of Denmark and the princess Anne, 347; enlarged for use of Queen Charlotte (1778–82), 347; description of by Celia Fiennes, 581.
QUEEN'S LOWER LODGE, THE.
Originally Nell Gwyn's house, 347; bought by King George III and remodelled for the four younger princesses (1779–82), 348.
QUEEN'S LODGING OR *Camera.*
First mentioned in 1235–6, 64; glazed and shuttered windows made, with painting of Root of Jesse, 64; rebuilt in 1237, and painted in 1239, 64; bedchamber in damaged by a storm in 1251, 65; ditch or drain made about, 41, 66; alterations and new works, 41, 42, 66, 67; marble pillars bought for (1259), 67; rooms wainscoted (1259), 67; rooms wainscoted and painted (1261), 69; tower, etc. joined to, needing repair (1327), 107, 108; entries relating to, 110; glass for windows of, bought (1362–3), 186; images of Evangelists bought for (1363–5), 188; boards for fixing mirrors in, bought, 188; various works in done by contract (1363–5), 189, 193, 194; doors and windows made in Queen's tower, 189, 194; enumeration of chambers included in, in 1365, 190, 193; furniture for, in 1365, 190, 195; disposition of the Queen's chambers, 195, 254; works in *temp.* King Henry VIII, 250; lead over new cast (1668), 308; begun to be rebuilt in 1674, 312; works in, in 1684–6, 328.
QUEEN'S PALLET CHAMBER.
Position of in 1533, 255; called the Beauty-room in 1742, 340; added to the Queen's dressing-room in 1804, 351.
QUEEN'S PRESENCE CHAMBER.
On site of the Queen's privy chamber (Henry VIII) and King's Fourth chamber (Edward III); reduced in size by King

Charles II ; brickwork done in (1676–7), 314 ; wainscoted and other woodwork put in, and painted and varnished (1676–7), 315 ; marble chimney-piece and stonework inserted and tile pavement laid (1677–8), 316, 325 ; ceiling painted by Verrio (1678–80), 320, 325 ; description of, in 1742, 341 ; windows gothicized (1800), 348 ; present state of, 563 ; described as the " large dining room " by Celia Fiennes, 581.

QUEEN'S PRIVY CHAMBER.
Position of in 1533, 255 ; looking glasses in roof of (1533), 255 ; enlarged by King Charles II and plastered (1676–7), 314 ; masonwork in (1677–8), 315 ; marble chimney-piece, etc. inserted and tile paving laid (1677–8), 316, 325 ; carved work by Gibbons and Phillipps added (1677–8), 316, 325 ; chimney-piece carved by Gibbons inserted (1678–9), 319 ; ceiling painted by Verrio, with gilded work by Coussin (1678–80), 320, 325 ; description of, as Queen's Audience-room, in 1742, 341 ; windows gothicized (1800), 348 ; new frieze carved for (1805), 351 ; present state of, 563 ; called " a gallery full of pictures " by Celia Fiennes, 581.

QUEEN'S PRIVY STAIR, 255.

QUEEN'S ROUND BANQUETTING ROOM OR CLOSET ON THE LEADS.
Painted by Verrio and gilding work by Coussin (1684–6), 328.

QUEEN'S SENESCHALLS' TOWER.
Built, battled, and leaded between 1244 and 1247, 38, 65 ; raised with chimney and releaded (1252–3), 65, 88 ; oriel and little chapel built beside entry of (1255), 66 ; new chapel wainscoted 1256, 66 ; seneschalls' lodging and tower, 88, 89 ; needing repair 1327, 107, 108.

QUEEN'S SITTING-ROOM (in 1913), 573.

QUEEN'S WATCHING CHAMBER.
Position of in 1533, 254, 255 ; called the guard chamber (1676–7), 314.

QUEEN'S WITHDRAWING-ROOM.
Built by King Charles II ; wainscoting and other woodwork put in, with carvings by Gibbons and Phillipps (1676–7), 315 ; fire kept in to prevent ceiling falling in frosty weather (1676–7), 315 ; painted by Verrio, with gilded work by Coussin (1678), 317 ; joiner's work done in (1680–2), 321 ; description of, as the King's drawing-room, and below, as the Queen's drawing-room, in 1742, 340 ; lately called the Zuccarelli Room, 564 ; present state of as the Picture gallery, 564 ; called by Celia Fiennes the Queen's " chamber of state," 581.

REVESTRY.
Foundations of dug (1351), 132, 134 ; clearing of site, 134 ; building of begun, 134, 159 ; work on vault, 134 ; windows and roof made, 135 ; covered with lead and marble stone bought for altar, 140 ; walls limewashed, 140, 497 ; almery made for, 140, 497 ; later notices of, in fourteenth and fifteenth centuries, 375 ; position and area of, 497 ; now part of the deanery, 497 ; present state of, 497.

ROCHE TOWER.
Mentioned in Survey of 1327, 108.

ROSE, LA, TOWER.
Two vaults in made 1362–3, 186, 191 ; furniture in (1365), 190 ; position of, 191, 195, 255 ; rose made for (1365–6), 197 ; purchase of colours and painting of (1365–6), 197, 198 ; called King John's tower, and windows gothicized (1800), 348 ; Wyatville's alterations to, 365, 552 ; present appearance of, 552 ; description of, 556, 564.

ROUND TABLE, THE.
Founded in 1343–4, 112 ; building of, 113—118 ; cessation of work on, 116, 128 ; size and position of, 128 ; demolition of, 183.

ROUND TOWER, THE (see Tower, the Great).

ROYAL APARTMENTS (in 1913).
Description of, 571—575.

RUBBISH GATE, THE.
Building of a gate and vault between the Black tower and Gerard's tower in 1368–9, 200, 202 ; carpentry of made, 201, 202 ; position and remains of, 202 ; repaired 1395–6, 223 ; stonework about " Robousgate " repaired (1463–5), 237 ; prison in, 251 ; rubbish gate tower partly rebuilt (1572), 268 ; bridge before built in stone in 1576, 271, 273 ; cost of new works, 272 ; porch in front of, 353 ; destroyed and blocked by Wyatville, 560 ; existing remains of, 560.

RUBENS-ROOM, THE (see King's Withdrawing-room).

SALISBURY TOWER (in lower ward) (see Maunsell tower).

SALLYPORT (see Bowes, the).

SCOTCH TOWER, THE.
Mentioned in Survey of 1629, 297, 298, 300.

SERVANTS' ENTRANCE (in upper ward).
Built by Wyatville, 365.

SERVANTS' HALL, ETC. 557.

SNOW WELL, THE.
Under the north terrace, 314.

SOVEREIGN'S ENTRANCE (in upper ward).
Built by Wyatville, 362 ; Ashton's note upon, 365 ; description of, 554.

SOVEREIGN'S STAIRCASE.
Built by Wyatville, 573 ; description of, 573.

STABLES.
New stable built near garden, 39 ; appraising of site of, 41 ; great stable repaired, 41, 69, (in lower bailey) 110 ; stable below hall, 53, called King's great stable (1353), 149 ; stable built near garden (1251), 70, 89 ; repaired 1292–3, 86 ; stable beside Maunsell tower, 87, 110 ; constable's stable, 89, 110 ; stable beside chaplains' house (1314–15), 93 ; long or great stable tiled, 93 ; stable by Chancellor's tower, Queen's stable, or little stable beside garden gate, 95 ; stable at foot of Great tower, 96 ; little stable by spicehouse, 110 ; Queen's stable in middle bailey, 111 ; chimney built in stable (1367–8), 200 ; great stable repaired (1395–6), 224, and in 1439–40, 230 ; new stables built by Wyatville to south of Castle (1805), 369.

STAIRCASE, THE GRAND.
Built by Wyatville in Brick Court, 363, 369 ; story and description of, 369 ; destroyed by Salvin and new staircase built in 1866, 370 ; description of the new staircase, 370 ; present state of, 563.

STANDINGS IN THE PARK.
New made in 1533, 249 ; making and description of the great arbour, 249 ; removal of the great arbour to another site, 249.

" STANEWELLTOUR."
Vice in repaired 1395–6, 223.

STAIR ON THE QUEEN'S SIDE (1533), 256.

STAR BUILDING, THE, 324, 333.
Charge by Coussin for gilding " the Starre that is Cutt in stone upon the Wall of ye Northside of the Buildings, being about xij^ve^ Feete Diamitre " (1678), 317 ; windows and other features gothicized, 1801–9, 348 ; porch added to basement story (1807–8), 348 ; gothic turrets of removed by Wyatville, 361 ; bartizan or hanging turret at north-west angle added by Wyatville, 362 ; present state of, 552, 579.

STATE ANTEROOM (see King's Eating-room).

STATE APARTMENTS, THE.
Begun to be rebuilt in 1674, 312 ; clearance for site and progress of (1675–6), 314 ; completed in 1682, 325 ; various rooms in, over, and under,

324—326; reconstructed by Wyatville, 356—365; present state of ground story of, 556—559; present entrance to, 556; Wyatville's public entrance to, 557; description of successive changes in, 567—570.

STATE ENTRANCE TOWER.
Built by Wyatville (1827), 362; Ashton's description of, 365, 368 (note 81); present state of, 553.

STEWARD'S-ROOM (under St. George's hall).
Description of, 558.

STEWS OR BATHS, THE.
Panels made *pour les stewes* (1363–5), 189, 194; vats and clay pots bought *pour les stewes* (1365–6), 196; windows made in *le Stuwes* (1395–6), 223.

STONE GALLERY, THE.
Present condition of, 557.

SUNDIALS.
On south terrace:
Stone pedestal with carved eagles made for (1678–80), 319, 327; large double horizontal dial made for (1677–8), 319, 327.
On north terrace:
Large brass horizontal dial bought for (1679–80), 320, 327; pedestal for carved by Grinling Gibbons (1679–80), 320, 327; present description of, 580.

TENNIS COURT.
Rebuilt in 1580, 275; shown in Norden's Survey (1607), 293; cleared away (1675–6), 314; brickwork of new tennis court on another site (1676–7), 314; stonework in (1677–8), 315; walling done at and Ketton stone laid in (1677–8), 316; tile paving, etc. in (1677–8), 316; flooring in tennis court house (1677–8), 316; wainscot and woodwork in tennis court and house thereto belonging (1677–8), 316; plasterer helping to black the tennis court (1680–2), 321; site of in 1709, 333.

TERRACES, THE (in upper ward).
North terrace or "new wharf" begun in May, 1533, 249; works upon new wharf, 249; finishing of the new wharf in 1535, 250; report as to ruinous state of, 267; partly rebuilt with a wall and stone pillars in 1572, 268; construction of new terrace walk (1574), with bridge of two arches at east end, 270; reconstructed in part in 1576, 271, 272, 273; finishing of, 272, 274; banqueting house at end of, 272, 274, 278, 298; cost of new terrace (1577), 275; gate upon rebuilt (1580–1), 276; Hawthorne's "platts" for banqueting house, etc. 278; description of Queen Elizabeth's terrace, 278, 279; Gerard's view of (1577–8), 280; new gate from south terrace made 1635, 300; estimate for rebuilding the banqueting house (1635), 300; banqueting house taken down, and new gate from north terrace into park made (1635), 300; bulwark at east end of terrace to be pulled down (1675), 313, 327; proposed westward extension of north terrace (1676), 313, 327; works upon north terrace and extension from 1676 to 1682, 314—316, 318—322, 327; labourers making slopes beneath, 321, 322; stonework done in Duke's terrace walk (on east front) in 1676–7, 314, 327; bricklayer making drains in upper terrace (1677–8), 316; dial set up in south-east terrace (1677–8), 319, 327; stonework performed at south terrace wall (1678–9), 319, 327; dial set up at end of north terrace (1679–80), 320, 327; description of in 1709, 333; extension of north terrace, 353; shortening of south terrace, 353; site of south terrace, 577; east terrace and upper terraces, 577, 578; history and present condition of the north terrace, 579.

THRONE-ROOM, see King's Presence chamber.

TOWER, THE GREAT, ROUND, OR HIGH, AND MOUNT.
Mota mentioned in 1153, 13; and again in 1172–3, when materials were brought to it, 16; the tower a twelfth century work, 16; works of *mota* in 1183–4, 18; buttress or *columpna* begun in 1195-6 for supporting the mount (*motam*), 24; *columpna* again mentioned in 1234–5, 60; ditch (*fossatum*) between mount and King's houses levelled 1195–6, 24; houses on mount repaired in 1223–4 after siege of 1216, 31, 60; tower (*turris*) first named in repairs of 1224–5, 31, 60; and covered with lead in 1225–6, 32, 60; early repairs, 61; embattled in 1246, and a chimney ordered in lodging above the gate, 37; well in, 53, 61, 88, 94, 110, 547; ropes and buckets bought for well, 37, 41, 61; ditch about mended, 42, 61, 62, 88; chapel in and chaplain of, 58, 61, 94; hall in, 61, 88, 94; cistern for rain-water made on mount (1243), 61; buildings and chambers in, 88; kitchen in, 94; weeds removed from mount, 94; lead roofs in, 110; 100 oaks bought for hall and chambers (1353–4), 138; clock in (see Clock); works within (1353–4), 153; further works in, on hall and chambers, 154, 155; hall and chambers leaded (1354), 154; latches for hall windows, 155; carpenters working in, 157; timber for works in, 158; further works in (1355–6), 159; windows in glazed (1356–7), 179, 182; lodgings of King and Queen in, pargetted and whitewashed, 179, 182; various works in, 179. 180; chimney built in kitchen of (1367–8), 200, 203; mended and okered (1367–8), 200, 203; paling about (1377–8), 220; marble for pavement bought, 220; paling about mended (1395–6), 224; called *le Doungion* in 1406–7, 227; kitchen in mended (1434–5), 229; stair up to *le dongeon* partly rebuilt (1439–40), 230, 231, 232, 545; work upon "the round walk of the Dongeon tower" (1535), 251; ditch and mount of weeded (1536–7), 251; first called the keep in 1572, 268; keep reported to be in great ruin (1577), 274; tower in ascent to repaired (1580), 275; walls of "the Kepe" covered with roughcast (1580), 275; great stairs to and rooms over, also great chamber, room adjoining, upper rooms, armoury on west side, and kitchen in, and stair to top of keep, noticed in Survey of 1629, 297; court in (1629), 298; well in, mentioned by Evelyn (1654), 302; armoury, etc. in described by Evelyn (1670), 309, 547; works upon gallery or curtain round (1670), 309; old wainscot set up in (1676–7), 314; and varnished and painted, 315; repairs in (1702–6), 331, 547; description of in 1742, 335–6; raised by Wyatville, 362; Ashton's note upon, 364; bell in stair turret of, 546; lead cistern lately in, 547; present state and description of, 544—547; cannon round base of, 550; description of by Celia Fiennes, 580; remains of King Edward III's hall in uncovered (1913), 587.

TOWER WHERE PRISONERS ARE PUT (1295–6), 89.

TRASOUR, TRASINGTOUR, DRAWING OFFICE SO CALLED, 132, 133, 223, 224.

TREASURER'S, NOW HENRY THE THIRD'S, TOWER.
Built probably in 1223–6, 538; treasury, treasurer's tower and chamber, hall, and kitchen, 93; counting-house in and bar for (1311–12), 93; apparently same as Henry the Third's tower, 110; called the Lieutenant's lodging in Norden's Survey (1607), 293; referred to as the Lieutenant's tower in Survey of 1629, 296, 297, 298; called "Caryes tower" in 1671, 309; called King Henry III's by Wyatville, 364; Ashton's note upon, 364; description and present state of, 538.

VAN DYCK ROOM (see Queen's Gallery).
VESTIBULE, THE GRAND.
Described, 563.
VESTRY (of King's chapel in upper ward).
Built by Queen Elizabeth (1570–1), 267; floor and chimney built in "lez Vestri" (1575–6), 272, 273.
VESTRY (of chapel in lower ward) (see Revestry).
VICARS' LODGINGS.
Masons' lodge (*la log̃*) sold as (1369–71), 203; Woodhaw granted as site for (1409), 227, 517; new building for (1415–16), 228, 517; one new lodging ordered (1430), 517; repairs to (? 1460), 233, 517; other fifteenth century repairs, 517; replaced by later buildings *temp.* King Edward IV, 517; see Horseshoe cloister.
VICTORIA TOWER.
Called the "corner tower south-east of the Little Park" in the Survey of 1629, 296, 297, 300; rebuilt by May and called the "new tower" in 1677–8, 315, 316, 327; carved work in it was also done by Gibbons and Phillipps (1677–8), 316; mason's work and bricklayer's work was done "in the south-east corner tower" in 1678–9, 319; wainscoting and other woodwork for the several rooms belonging to the new south-east tower was done in 1679–80, 320, 327; three large marble chimney-pieces and four other plain chimney-pieces were inserted in 1679–80, 320, 327; machicolated parapet added by Wyatville, 362; Ashton's note upon, 363; the Queen's rooms in, 572, 573; present aspect of, 577.
VINEYARD.
Mentioned in 1156–7, 15; expenditure on in 1292–3, 86; expenses concerning (1360 and 1361), 181, 182; later works in, 203.
VISITORS' ENTRANCE TOWER (in upper ward).
Built by Wyatville, 362.
WALL.
First named in 1171–2 and again in 1172–3 and 1173–4, 16; repaired in 1205–6, 25; breach in, 40, 41, 62, 63; general repairs needed (1327), 109; repairs to (1406–7), 227; and in 1479, 239.
WARD OR BAILEY, THE LOWER OR OUTER.
First named as the outer bailey and ordered to be repaired in 1222–3, 31, 49; ditch (*fossatum*) between inner and outer baileys repaired 1225–6, 32, 59; and in 1254–5, 40; west wall and three towers built 1227 × 1230, 33, 50; dates of the masonry defences, 50; buildings in, early in reign of King Henry III, 50; well sunk in (1252), 53, 87; gatehouse at head of, rebuilt about 1254, 59; bridge at head of, 59; Maunsell tower in, 59, 87; Almonry tower in, 59, 87; Pollard tower in, 88; pleasaunce and herb garden in, 92; friars' lodging in, 93; two towers between gatehouse and Clewer tower to be raised (1327), 107; three towers of north wall forming part of canons' cloister, 146; chambers opposite chapel built, 184; belfry in built, 184; called *exterior custodia* in 1382–3, 220; new bridge in made (1439–40), 229; dispute as to repair of wall of (1603–8), 287–9; survey of walls of (1609), 289, 290; canons' houses in repaired (1635), 300; present state and description of exterior of, 533, 534.
WARD OR BAILEY, THE MIDDLE.
Description of, 60, 538, 539; bridge and gatehouse into, 60, 538; first so called 1320–1, 93; works in (1357–8), and on walls in north part of Castle, 180, 183; tower in, covered with lead (1357–8), 180, 183; bridge in made 1440–1, 231, 232; new tower in built 1440–1, 231, 232; new bridge made in (1463–5), 237; new wall and bridge made in by Queen Elizabeth, 267; another bridge in, rebuilt by Queen Elizabeth, 268; wall on north side rebuilt at top (1580), 275; the "Midle Gate" noted in Norden's Survey (1607), 293; Garner's tower in, named in Survey of 1629, 296, 298; Winchester tower in, mentioned in Survey of 1629, 297, 298; south-west tower called Lieutenant's in Norden's Survey and Survey of 1629, 293, 296, 297, 298; wall to be made from Winchester tower to the middle drawbridge (1671), 309; brick wall to be made from Cary's tower to ditch of Round tower (1671), 209; Gunner's tower to be taken down (1671), 309, 538; south wall of destroyed by Wyatville, 539; description of Wyatville's new south wall, 539.
WARD OR BAILEY, THE UPPER OR INNER.
Divers repairs in, in 1234–5, 34; new tower near Great tower built, embattled, and covered with lead in 1244 × 1247, 38; new tower raised and re-covered with lead, 1252–3, 39; oriel built near new tower in 1255–6, 40; well in, 52, 61; breach in wall of, 62, 63, 69; three towers of north wall raised two stories and leaded (1241), 63; stable in, 69; William of Auberville's lodging in, 69; note on defences of, 69; two chambers and two other chambers on south side built by contract in 1363–5, 190, 195, 198; chamber on east side built by contract (1363–5), 190, 195; long wall built by contract on east side (1365–6), 197, 198; called the new ward (*nova warda*) in 1367–8, 199; part of Castle wall building in 1367–8, 199, 202, 203; wall built beside kitchen gate (1367–8), 199, 203; works on towers and walls, 202; called inner ward (*interior custodia*) in 1382–3, 220; well in, 220; south and east fronts gothicized from 1810, 352; upper lodgings of east and south fronts occupied by princesses, 352; comparison and tabulation of changes down to 1824 in south, east, and north fronts, 354, 355; appearance of in 1824, 354; scheme for rearrangement of buildings about, 354; work upon from designs by Wyatville begun in 1824, 355; statement as to works 1824–30, 356–7; estimate as to further works (1830), 358; description of Wyatville's works, 361–5; present state of, 551–5; description of by Celia Fiennes, 580.
WARDROBE, THE.
Partly rebuilt by Queen Elizabeth, 267; estimate for its repair in 1629, 296; shown in Hollar's view, 306; to be taken down (1671), 309.
WARDROBE HOUSE, THE.
Turret over rebuilt 1570–1, 267; repaired in 1572–3, 269.
WATERLOO CHAMBER.
Built by Wyatville over Wyatt's cloister in Horn Court, 363; description of, 566.
WELLS.
In upper ward "the great well," 89; in 1327, 107, 108; in lower ward in 1327, 107, 108; in Great tower in 1327, 107, 108; bolsters of brass bought for well in upper bailey (1368–9), 200; buckets for, 220; chains for, 222; kitchen and bakehouse wells, wheels mended (1395–6), 223; great well by great kitchen deepened (1675–6), 314.
WHITE TOWER (? formerly called the Prince's tower).
Porch before cellar door of and cellar under chapel beside (1310–11), 95; alterations in, 111; repairs in (1357–8), 180; probably parts of Queen's lodging in 1365, 195; long chamber in repaired, "speres" and windows in and a chamber beside made (1365–6), 197, 198; gate with a vault built beside (1367–8), 199, 202; position of gate beside tower, 203; honey and marble, etc. in (1392–3), 221; cellars in, 323.

WINCHESTER TOWER.
Originally a twelfth century building, 17; probable reconstruction and raising of, 183, 540; called "Wykamtour" in 1393–4, 222; bridge beside made new (1393–4), 222; probable identification of, 223; paling about made new (1395–6), 224; called "Winchester Tower" in Survey of 1629, 297; Ashton's note upon, 364; occupied by Wyatville as a residence, 540; additions to and alterations by Wyatville, 540; description and present state of, 540.
WOODHAW, THE.
Grant of to warden and canons 1409, 227; probable position of, 228.
WOODYARD, THE.
Ordered to be cleared (1670), 309; additions and alterations in (1671), 309, 310.
YORK, DUCHESS OF.
Inlaid work for her bed (1684–6), 328.
YORK TOWER (see Black tower).
ZUCCARELLI ROOM (see Queen's Withdrawing-room).
Windsor church, clock from (1478–9), 527, 535.
———churchyard, 257.
———dean and canons of, *passim* (after p. 129).
———men of, 50, 73.
———mews of, 26.
———not identical with Old Windsor, 1.
———Pescod Street, 274, 275, 285.
———royal manor of, 1, 2.
———Thames Street, 370, 534.
———vicar of, 199.
———vicarage, 257.
Windsor, New (Berks), 180; court held at, 2, 13; festivals kept at, 2; foundation of the, 12.
Windsor, Old (Berks), 1, 2, 7, 12, 180, 204, 264; no remains of royal residence at, 1; events at, 1; manor given to Westminster abbey by King Edward the Confessor, 1; exchanged by King William for other manors, 1; Domesday Survey of, 1; no connexion with Windsor Castle, 1; used as a hunting lodge, 2; festivals kept at, 2, 12; court held at, 2.
Windsor Field, 257.
Windsor Forest, 23, 34, 35, 39, 40, 45, 47, 48, 54, 55, 57, 58, 62, 67, 71, 75, 76, 78, 80, 81, 87, 185, 206, 231, 259, 280, 291, 303, 510, 580; agisters of, 39, 42, *custos*, keeper, or warden of, 40; 41; 49; 52; 62; 65; 73, n. 17; 76, n. 69; 78, nn. 112, 116; 80, nn. 174, 209.
Windsor Little Park, 248, 249, 270, 278, 296, 300, 303, 305, 307, 330, 332.
Windsor Park, 133, 134, 161, 174, 184, 204, 205, 213, 220, 221, 226, 229, 268, 303, 330; chapels in, 57, 64, 71, 80, 109.
Winford, William, 181, 182, 185, 198, 218, 219.
Wingham, Henry of, see Henry.
Wingfield, Sir Richard, K.G., 463.
Wingfield, Wyngfeld, query same as Winkfield, *q.v.*, 518, 523.
Winkfield (Wynkefeld), Berks, 165, 218, 257.
Winteringham, William, head carpenter, 185, 219.
Wintringham, Robert, 219.
Wise (Wiez), Edward, 309, 345, 550.
———Henry, gardener, 332.
Wishart, doctor, dean of Winchester, 309.
Witnam (? Wittenham, Berks), 405.
Wiver, a fabulous heraldic creature, also called a wivern, a sort of winged dragon having only two legs and feet, 473, 474, 476, 477 *ter*.
Woburn (Beds), 258.
Wode, John atte, see John.
———Nicholas atte, 219.
Wode, Richard at, mason, 236, 509.
Wodehawe, woodyard, 227; 228; 233 *bis*; 235, nn. 10.
Wodeland, John, sawyer, 397.
Wodewose, *silvanus*, a wild man of the woods, 440, 473, 474 *ter*, 477.
Wodhurst, John, 138, 173.
Wodlefe, John, 535.
Wokendune, Wokindon, see Ockenden, North.
Wokindon, Richard of, see Richard of Ockenden.
Wokingham (Berks), 236, 509, 537.
Wolf, John, carpenter, 396, 397, 536.
Wolfrich, John, 102.
———Robert, 91, 100, 104, 105.
Wolsey, cardinal, see Wulcy.
Woodstock (Oxon), 14, 26, 402.
Woodstock, Edmund of, see Edmund.
Woodward, George, clerk of the works, 275, 276, 279, 285.
———John, 116, 125, 537.
———Richard, clerk of the Castle, 256, 258, 259.
Woolley Hall, near Maidenhead, 233.
Wootton, hundred of, 41, 68.
Worcester (Worcestershire), castle of, 9.
Worcester, Charles earl of, see Somerset.
———Henry earl of, see Somerset.
———the lady, 256.
———(William) earl of, 281.
Worth Forest, 116, 125.
Worthy (Kent), 113.
Wortley, Sir Richard, monument of, 451.
Wortropp, John, 295.
Woteringdale, William, 197, 210.
Wotton, John, 199, 210.
Would, should, 267, 268, 269 *saepe*.
Wraysbury (Berks), 111.
Wren, doctor Christopher, dean of Windsor, 301.
———Sir Christopher, 305, 307, 309, 311, 323, 330, 334, 342, 343, 344, 345, 346, 354, 363, 365, 368, 386, 388, 408, 460, 495, 507, 510, 528.
Wrestlere, John, 165.
Wright and Halliwell, 472.
Wulcy, Thomas, cardinal, dean of Lincoln, canon of Windsor, bishop of Lincoln, archbishop of York, 342, 482, 483, 484, 486, 490.
Wulfric the engineer, 22.
Wullewyk, John, 189, 208.
Wyatt, Edward, carver, 351.
———James, architect, 348, 353, 355, 368, 370, 373, 408, 485, 486, 488, 489, 499, 515, 538, 539, 545, 549, 552, 553, 554, 555, 556, 557, 558, 562, 563, 564, 565, 576, 577, 579, 584.
———Jeffry, architect, see Wyatville, Sir Jeffry.
———Matthew Charles, 350, 351, 352, 456, 486.
———Samuel, 314.
———Sarah, 329.
Wyatville, Sir Jeffry, R.A., architect, 183, 330, 346, 353, 354, 355, 356, 357, 358, 359, 361, 364, 365, 369, 370, 371, 486, 490, 533, 534, 538, 539, 540, 542, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 562, 563, 564, 565, 566, 567, 571, 572, 573, 574, 575, 576, 577, 578, 579, 584, 587.
Wycombe, Henry of, mason, 103.
Wyk, the, 263.
Wyke (? Surrey), 378, 399.
Wykeham, William of, see William.
Wymbele, John, 189, 208.
Wymbremill, William, master mason, 145.
Wyndis, windows? 253.
Wynkefeld, John, 165.
Wynne, Winn, Henry, 319, 320, 327, 580.
Wynrisshstone, see Windrush.
Wyrun (1369–70), an unexplained name of one of the bells, 532, 536, 537.
Wyryote, Geoffrey, 223, 226.
Wyse, Richard, 510.
———William, 303.

Yale or Jall, a fabulous animal something like an antelope, 263, n. 122; 457.
Yarmouth (Norfolk), 27, 29.

Yateley (Hants), wood at, 382, 402, 405, 432.
Yatinden, Nicholas of, see Nicholas.
Yeshampsted, see Easthampstead.
Y^{l}, yellow, 391, 392.
Yole, oil, 253; 262, nn. 38, 75.
Yong, Richard, 379.
Yonge, Reynald, provisor, 246, 378, 399, 400, 403, 404, 406.
———Thomas, glass painter, 142, 163.
Yontyng, joining or fastening iron hooks into stones by running lead in, 264.
York, 6, 9, 202.
———archbishop of, 36, 46, 50, 56, 61, 71, 74, 77, 436.
———Bail Hill, 5.
———castles at, 5, 9.
———(cathedral) church of, 482, 490.
———Clifford's tower at, 5.
———Frederick duke of, son of King George III, 352, 353, 389, 390, 421.
York, Henry Tudor duke of, see Henry VIII, King.
———House of, 586.
———James duke of (afterwards King James II), 327; lodgings of, 314—316, 319—323, 326.
———duchess of, see Mary of Modena.
———revolt in, 5; surrender of, 5.
———Richard duke of, father of King Edward IV, 447.
———Richard duke of, 237.
York, waters of Fosse at, see Fosse.
Young, doctor, master of the Rolls, tomb of, 585.

Zabulum, sabulum, sand, 509, nn. 38, 49; 511, n. 52; 523, n. 21.
Zachariah, the prophet, figure of, 438.
Zeyman, the painter, 340.
Zozimus, 473, 476.
Zuccarelli, the painter, 564.

ERRATA ET CORRIGENDA.

Page 11, l. 35. For "oi" read "of."
,, 29, l. 5 from foot. For *Historiarun* read *Historiarum.*
,, 46, l. 2. For "arrete" read "arreto" (a retro).
,, 48, n. 104. For "eadem" read "eodem."
,, 53, l. 31. For "circumference" read "diameter."
,, 77, n. 92. For "monachi" read "monacho."
,, 77, l. 10 from foot. For "aliisque" read "aliis que."
,, 79, n. 143. For "de super" read "desuper."
,, 79, l. 5 from foot. For "juramentum" read "juvamentum."
,, 86, l. 26. For "pewter" read "tin."
,, 90, last line but one, and page 100, l. 37. For "Hercherd" read "Hereberd."
,, 91, l. 20. For "Dilwaker" read "Ailwaker."
,, 102, n. 107. For "vitresa" read "vitreas."
,, 116, l. 12. For "Adam" read "Alan."
,, 117, l. 2. For "William" read "Walter."
,, 118, l. 6 from foot. For "Hevand" read "Herand."
,, 122, l. 30. For "reparacionis" read "reparancium."
,, 123, l. 10 from foot, and page 124, l. 2. For "indignerit" read "indiguerit."
,, 152, l. 43. For "Sunning" read "Sonning."
,, 155, l. 21. For "Dunmore" read "Dunmowe."
,, 165, n. 160. For "vetero" read "veteri."
,, 165, n. 161. The last word should be "clave."
,, 169, l. 17. For "imponendis" read "imponend."
,, 169, l. 18. For "funo" read "fune."
,, 170, l. 22. For "lamine" read "lamina."
,, 171, l. 8 from foot. For "plastra" read "plastro."
,, 172, l. 6. For "lodinanngio" read "lodmanagio."
,, 190, l. 5. For "Robert" read "Richard."
Page 204, l. 50. For "vinarij" read "vivarij," and for "clausun" read "clausum."
,, 207, l. 56. For "Custas" read "Eustas."
,, 213, l. 4. For "Hoggele" read "Heggele."
,, 213, l. 16. For "clavibus" read "clavis."
,, 230, l. 14 from foot. For "verger's" read "virger's."
,, 247, l. 29. For "1501–2" read "1502–3."
,, 260, l. 22. For "Punchesdon" read "Puncherdon."
,, 274, l. 36. For "Hawthorn" read "Hawthorne."
,, 284, l. 38. For "prepe" read "prope."
,, 324, l. 7. For "Hans" read "John."
,, 346, l. 20. For "Katharine" read "Catherine."
,, 401, l. 37. For "Carbores" read "C arbores."
,, 410, Fig. 29. In title for "CLINTON" read "LINCOLN."
,, 421, l. 38. Read "speakhole" rather than "oriel window."
,, 441, middle. For "prophet Jeremiah" read "doctor Jerome."
,, 451, l. 36. For "dean" read "canon."
,, 457, l. 1. For "Sir Charles Herbert" read "Sir Charles Somerset."
,, 466, n. 13, last line. For "rubes" read "rubeo."
,, 467, l. 17 from foot. For "tue purissime" read "tua purissima."
,, 467, l. 12 from foot. For "Num" read "Nunc."
,, 468, l. 6. For "choristus" read "choristas."
,, 472, n. 123. For "fabre" read "fabro."
,, 503, l. 8 from foot. For "ignum" read "ignium."
,, 509, n. 37. Read "parcellas . . . ostensas et examinatas."
,, 510, l. 27 from foot. For "Grouselyng" read "Gronselyng."
,, 514, l. 11 from foot, and page 520, l. 12 from foot. For "Herries" read "Heynes."

List of Builders of St George's.
(vide back of Plate LXXI)

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